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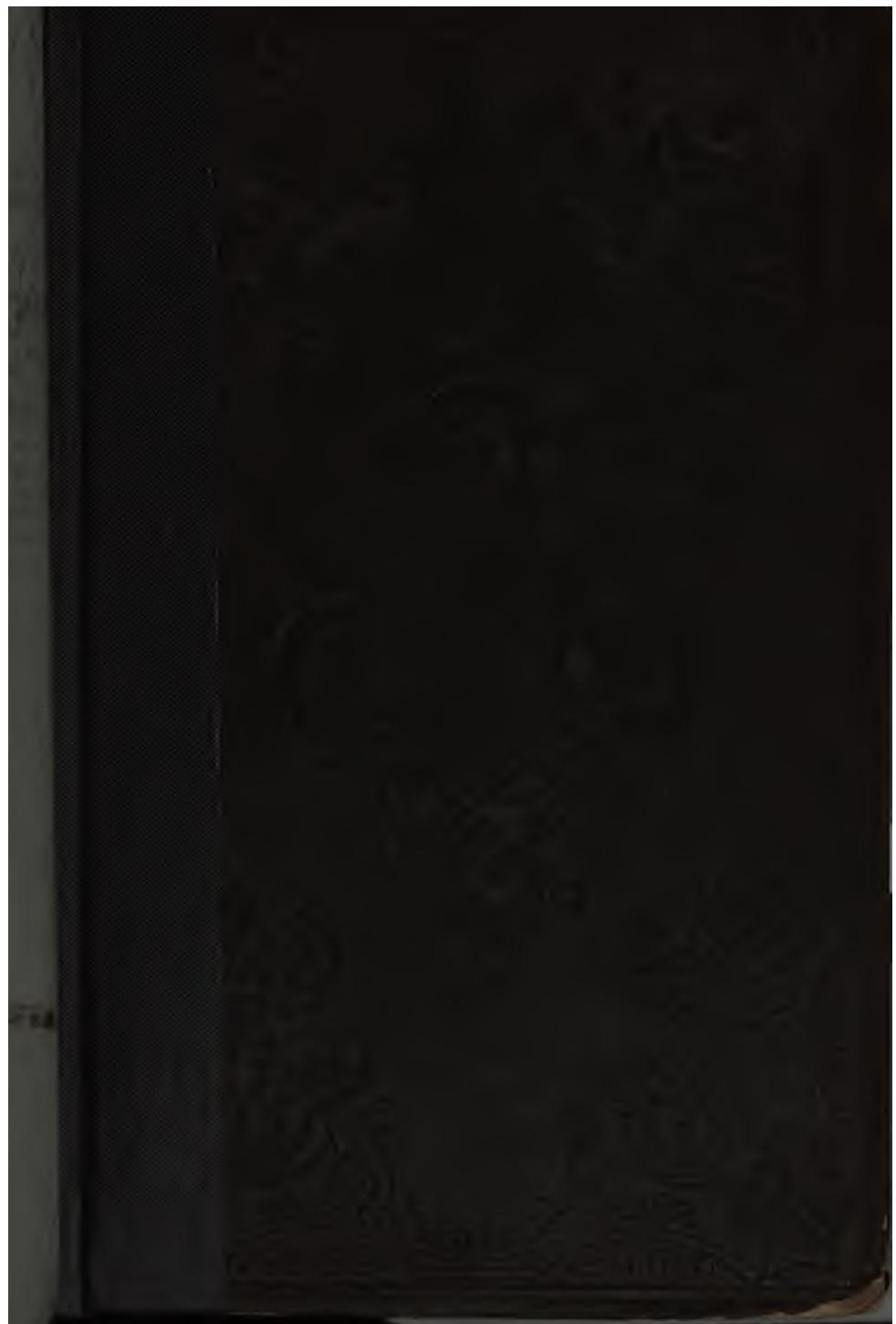
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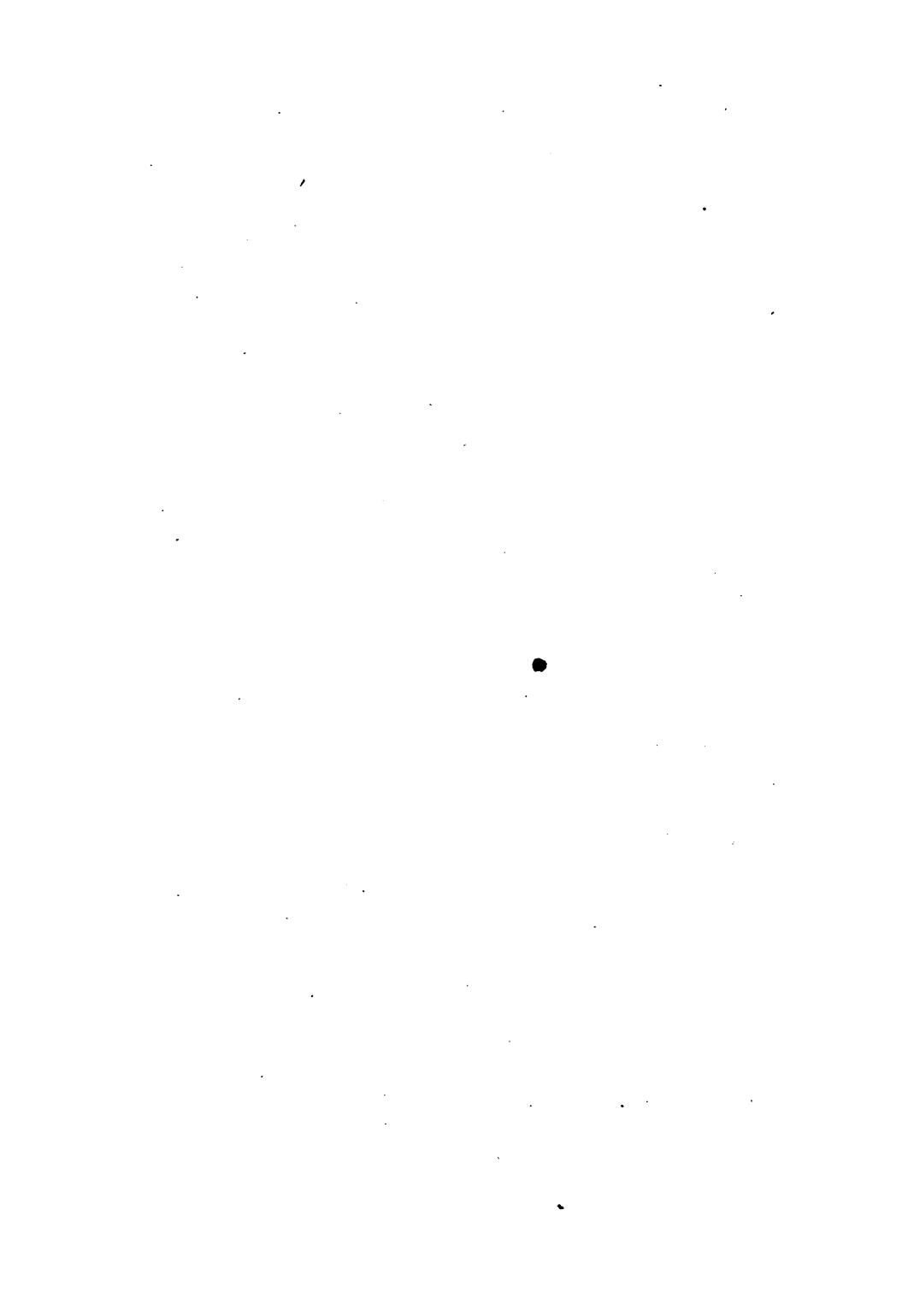


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THE  
E L E C T R A  
OF  
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WITH  
N O T E S ,

FOR

THE USE OF COLLEGES IN THE UNITED STATES

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By THEODORE D. WOOLSEY,  
PRESIDENT OF YALE COLLEGE.

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NEW EDITION, REVISED.

BOSTON AND CAMBRIDGE:  
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## P R E F A C E.

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THREE of the Greek tragedies now extant are occupied with the display of divine justice which was made when Orestes slew his father's murderers. These are the Choëphori of *Æschylus*, and the Electras of Sophocles and Euripides. The latter poet has failed in his Electra, and almost burlesqued the subject. He derives some excuse, perhaps, from coming last, and from being obliged, for the sake of novelty, to depart from the poetical form of the fable. But Sophocles was so situated when he wrote his Philoctetes, and yet succeeded to admiration.

Sophocles was aided in his Electra by the work of his predecessor, as is shown by a number of parallel words and expressions, and by resemblances in the plots. In both plays, Orestes places a lock of hair upon his father's grave : in both, Clytemnestra has a foreboding dream, and sends a libation to the grave of Agamemnon : in both, *Ægisthus* is away from home until near the catastrophe : in both, Orestes brings news of his own death, and, having entered the palace, slays the murderers by guile. But the action of the Choëphori is short and simple. No sooner is the libation, already spoken of, poured forth, than Orestes appears and makes known the mission upon which Apollo had sent him ; long and earnest prayers are then offered up for his success ; he is encouraged by hearing of his mother's dream, and declares his intention to deceive her by bring-

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ing news of his own death. This intention he executes ; Clytemnestra receives him as a guest, and sends for her husband that he may confer with and entertain the stranger. *Ægisthus* is slain at the moment of his return ; his wife, hearing the cries, runs from the women's apartment, and pleads with Orestes in vain for life. After the murder, Orestes appears on the stage with the shirt in which Agamemnon had been entangled, excuses the matricide, and feels the first attack of madness caused by the avenging Furies.

The essential difference between these two plays lies in the point from which the poets looked at divine justice, and in the views which they entertained of it. *Æschylus* looks at it, as it is in itself, as an irresistible decree going forth upon its work. Hence the action moves forward without complication or delay. Scarcely has the minister of wrath drank confidence in heaven from prayer, than the death-cry is heard, and all is over. There is no opposition from enemies to be overcome, no diversity of feeling among the actors, no alternation of hope and fear. But Sophocles exhibits divine justice as it affects the human mind by its delay, its approach, and its infliction. He calls it down into the sphere of Electra's mind. She represents the impotence and ignorance of man, when he waits long in vain for the punishment of wickedness, and, in despair of aid from heaven, loses faith in divine justice. Meanwhile, though he knows it not, divine justice, at the right moment, deceives the wicked, and makes them sure of impunity. They believe that their success has reached its highest point, and begin to boast ; when, in a moment, to use the noble words of *Æschylus* in the Furies, “ Their proud strikes on the rock of justice, and they sink, unwept, unknown.”

The light in which the two poets view divine justice is not the same. In *Æschylus*, wisdom and vengeance are

discordant powers; and when Apollo, the agent of Providence, has commanded the punishment of Clytemnestra, the Furies attack Orestes with madness for obeying the god. This strife no longer appears in the *Electra*, where justice is represented as vengeance guided by wisdom, and Orestes, after the close of his work, is calm and sane. *Æschylus* makes the Furies, so to speak, personifications of an impulse which wreaks itself upon the violator of natural order, whether he is engaged on the side of justice or not, — of a blind power, which, like the fiery furnace in Scripture, burns the ministers of the highest authority; *Sophocles* places the whole plot in the hands of Divine Intelligence, leaves the Furies but a very subordinate part, and does not imagine that any atonement is demanded from Orestes for a deed which the god has justified.

It accords with the distinctive character of this tragedy, that *Electra* plays the principal part. Her lonely attitude at first, as the sole friend of the right cause, her hatred of her father's murderers, her complete despair when the death of Orestes is announced, her resolution to become herself the minister of divine wrath, her joy when Orestes at length appears, her coöperation at last, are situations or states of mind into which she naturally falls, as in her human ignorance she beholds the movements of divine justice. Her peculiar traits of character are much like those of *Antigone*, only that from the nature of her situation the passive predominates over the active, and her feelings, finding no vent in deeds, have acquired an unusual degree of bitterness. Her sister *Chrysothemis* contrasts with her, as *Ismene* with *Antigone*.

The action of divine justice itself is seen only at intervals until the close. In the Prologue, it reveals its plan for the murder. Afterwards it gives a premonition of its approach by the dream sent to Clytemnestra. It then deceives her by a feigned narrative of the death of Orestes.

Having thus produced a fatal security in the wicked, it reveals its purpose to the oppressed, first by the lock of hair found at the grave of Agamemnon, and then by the presence of Orestes, and the disclosure of the plot. After still further lulling its enemies asleep by the arrival of the urn which purports to hold the ashes of Orestes, it executes its purpose in the same covert manner in which it had moved on before, and the last victim, *Ægisthus*, falls into the snare amid his very threats and boasts of triumph.

The range of incidents in this drama is quite narrow. Orestes, coming to Mycenæ as a minister of divine wrath, forms a plot to ensnare the murderers of his father, based on the news of his own death. Thus vengeance does its work by seeming to have given it up. Amid the despair of Electra and the security of Clytemnestra, the bolt of retribution is hurled. The plot consists of preparations for the triumph of justice, and the execution passes onward rapidly at the end.

In this last point the drama wears somewhat of a modern character. Many Greek plays continue, after the action is closed, to unfold the feelings of the characters. Here, however, the feeling precedes, being called forth, as we have said, by the delay of justice, and the crowning action is compressed into the last hundred lines. We may compare it to a thunder-cloud, which, slowly and silently rising in the sky, seems to have scattered its electric power, when suddenly the lightning bursts from it the more awful for the delay, and the storm sweeps over the earth.

It will not be thought an objection to this drama, that the spectator knows beforehand what is hidden from the characters. If it wants the effect of surprise, if the *denouement* is in a degree anticipated, the spectator gains, on the other hand, by being admitted to the secrets of divine justice ; he sympathizes with the hopeless Electra without being hopeless, and enjoys the delusion of her mother and *Ægisthus*.

without being deceived. From a higher level he looks down on ignorant mortals, as they despair and complain, or as they feel secure in sin; and he walks in the train of justice at the last to honor its triumph.

This drama, as we have said, not being rich in incident, has chiefly a subjective interest, and is properly called Electra, not Orestes, from the correct tact of the poet in making hers the principal part. In carrying out his plan, the poet puts a depth of feeling into the principal character, and presents to us a succession of contrasts in a way which indicates the highest skill. We cannot help feeling that this plot could not have been managed better, and that the wonderful art of Sophocles appears nowhere to more advantage. What can be finer than the scene where Electra gives up all for lost, and, holding the supposed ashes of her last hope in her hands, indulges her passionate despair. But the whole of the close,—the recognition, the exulting joy, which almost forgets the work of death, the dreadful voices of the slain queen from within, the double meanings with which Ægisthus is mocked, and his sudden discovery of the snare set for him,—all this is among the most masterly passages of ancient tragedy. Indeed, the whole play is a series of contrasts. At first we see Electra's grief contrasted with the soberer tone of the affectionate Chorus; then the two sisters widely differing in courage, judgment, and hope; then Electra and her mother in their marked opposition; then the alarm of the queen inspired by the night-vision, succeeded by her joy at the news of Orestes's death; then the feelings of the mother and the murderer contending for a moment;\* then the hopes of

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\* It appears to us that Schneidewin, in his excellent recent edition, takes an inadequate view of the poet's art, when he explains vv. 766–768 as the utterance of hypocrisy, desirous to make the best appearance possible before the other characters upon the stage. If this view were not set aside by the obvious consideration, that a great poet like Sophocles must have been aware that crime of high degree and dread of

the amiable Chrysothermis, suddenly cast down ; then Electra's heroic resolve to slay *Ægisthus*, opposed by her timid and prudent sister, and the consequent strife mounting into bitterness of feeling on Electra's part ; then the contrast between Electra's prostrate despair and her feelings after the recognition ; — these, with the sudden death of Clytemnestra at the moment of her entire security, and the haughty command of *Ægisthus* to open the gates and show the corpse of Orestes to the ill-affected, succeeded by his cry, *οἴμοι τί λεύσσω*, are so many waves of feeling that rise and fall in succession through the drama, and render it, with all its poverty of outward incidents, one of the most stirring of all ancient plots. Over all these contrasts, occasioned by difference of judgments or temperaments or interests, as well as by human ignorance, a divine plan moves onward calm and slow, until it leaps of a sudden upon its victims.

A word respecting the text and the notes of this edition. The text given by the editor in 1837 followed Hermann's second edition more nearly than any other. In the revision made in 1841, a few changes were introduced into the text, and in the present revised edition, others still. The most important of these are mentioned in the notes. But we must refer the critical scholar to Dindorf's Oxford edition, and other helps, if he would pass judgment on our readings. The notes and the exhibition of the metres are thoroughly revised, and it is hoped improved, in this edition. In this revision we have been much aided by Schneidewin's Electra, published the present year.

Yale College, New Haven,  
November 18, 1853.

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vengeance could not prevent a momentary gush of maternal love, however selfish calculation might after a little regain its sway over the soul ; it certainly is set aside by this, that in the verses referred to there is too much intermixture of satisfaction at the news of Orestes's death, and too little parade of grief, to make out a case of hypocrisy.

**ΣΟΦΟΚΛΕΟΥΣ ΗΛΕΚΤΡΑ**

ΤΑ ΤΟΤ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.

ΧΡΤΣΟΘΕΜΙΣ.

ΟΡΕΣΤΗΣ.

ΚΑΤΤΑΙΜΝΗΣΤΡΑ.

ΗΛΕΚΤΡΑ.

ΑΙΓΙΣΘΟΣ.

ΧΟΡΟΣ.

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ΤΠΟΘΕΣΙΣ.

Τπόκειται ὡδε· τροφεὺς δεικνὺς Ὁρέστη τὰ ἐν Ἀργει. μικρὸν  
γὰρ αὐτὸν ὄντα κλέψασα ἡ Ἰλέκτρα, ἡνίκα ὁ πατὴρ ἐσφάζετο,  
δίδωκε τῷ τροφεῖ, δεισασα μὴ καὶ αὐτὸν κτείνωσιν. ὁ δὲ ὑπεξέ-  
θετο αὐτὸν εἰς Φωκίδα πρὸς τὸν Στρόφιον· τὸν δὲ μετὰ εἰκοσιν  
τῇ ἐπανιὼν σὺν αὐτῷ πρὸς τὸν Ἀργος δεικνυσιν αὐτῷ τὰ ἐν  
Ἀργει.

Η σκηνὴ τοῦ δράματος ὑπόκειται ἐν Ἀργει. ὁ δὲ χορὸς  
συνέστηκεν ἐξ διεκωδέλων παρθίνων. προλογίζει δὲ ὁ παιδαγωγὸς  
Ὀρέστιον.

## ΗΛΕΚΤΡΑ.

### ΠΑΙΔΑΓΩΓΟΣ.

Ω τον στρατηγήσαντος ἐν Τροίᾳ ποτὲ  
Αγαμέμνονος παῖ, νῦν ἔκεῖν' ἔξεστί σοι  
παρόντι λεύσσειν, ὃν πρόθυμος ἥσθ' ἀεί.  
τὸ γὰρ παλαιὸν Ἀργος οὐπόθεις τόδε,  
τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόφης .  
αὕτη δ', Ορέστα, τοῦ λυκοκτόνου θεοῦ  
ἀγορὰ Λύκειος . οὐδὲ ἀριστερᾶς δ' ὅδε  
Ἡρας ὁ κλεινὸς ναός . οἶ δ' ἵκανομεν,  
φάσκειν Μυκήνας τὰς πολυχρύσους ὀρᾶν,  
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,  
ὅθεν σε πατρὸς ἐκ φόνων ἐγώ ποτε,  
πρὸς σῆς ὁμαίμου καὶ κασιγνήτης λαβὼν,  
ῆνεγκα καξέσωσα καξέθρεψάμην  
τοσόνδ' ἐς ἥβης, πατρὶ τιμωρὸν φόνου.  
νῦν οὖν, Ορέστα καὶ σὺ φίλτατε ἔένων  
Πυλάδη, τί χρὴ δρᾶν ἐν τάχει βουλευτέον·  
ώς ἡμὶν ἥδη λαμπρὸν ἥλιον σέλας  
ἔῳσα κινεῖ φθέγματ' ὀρνίθων σαφῆ,  
μέλαινά τ' ἄστρων ἐκλέλοιπεν εὐφρόνη.

πρὸν οὖν τιν' ἀνδρῶν ἐξοδοιπορεῖν στέγης,  
ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ' ἔμέν,  
ἴν' οὐκ ἔτ' ὀκνεῖν καιρὸς, ἀλλ' ἔργων ἀκμή.

ΟΡΕΣΤΗΣ.

ἀφίλτατ' ἀνδρῶν προσπόλων, ὃς μοι σαφῆ  
σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγών.

ἄσπερ γάρ ἵππος εὐγενῆς, κανὸν δὲ γέρων,  
ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπάλεσεν,  
ἀλλ' ὅρθὸν οὗς ἵστησιν, ὃσαντας δὲ σὺ  
ἡμᾶς τ' ὀτρύνεις καντὸς ἐν πρώτοις ἔπει.

τοιγάρ τὰ μὲν δόξαντα δηλώσω· σὺ δὲ  
δόξεῖαν ἀκοὴν τοῦς ἐμοῖς λόγοις διδοὺς,  
εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον·

ἔγὼ γάρ ἡνίχ' ἵκομην τὸ Πυθικὸν·  
μαντεῖον, ὡς μάθοιμ' ὅτῳ τρόπῳ πατρὸς  
δίκας ἀροίμην τῶν φονευσάντων πάρα,  
χρῆ μοι τοιαῦθ' ὁ Φοῖβος, ἃν πεύσει τάχα·

ἀσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ,  
δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς.

ὅτ' οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,  
σὺ μὲν μολὼν, ὅταν σε καιρὸς εἰσάγῃ,  
δόμων ἔσω τῶνδ', ἵσθι πᾶν τὸ δρώμενον,

ὅπως ἀν εἰδὼς ἡμῖν ἀγγείλῃς σαφῆ·  
οὐ γάρ σε μή γήρᾳ τε καὶ χρόνῳ μακρῷ  
γνῶσ', οὐδὲ ὑποπτεύσουσιν ὃδ' ἡνθισμένον.

λόγῳ δὲ χρῶ τοιῷδ', ὅτι ξένος μὲν εἰ  
Φωκεὺς, παρ' ἀνδρὸς Φανοτέως ἥκων· ὁ γάρ  
μέγιστος αὐτοῖς τυγχάνει δορυξένων.

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ἄγγελλε δ' ὅρκῳ, προστιθεὶς, ὁθούνεκα  
τέθνηκ' Ὁρέστης ἐξ ἀναγκαίας τύχης,  
ἀθλοισι Πυθικοῖσιν ἐκ τροχηλάτων  
δίφρων κυλισθείς. ὅδ' ὁ μῦθος ἐστάτω. 50  
ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,  
λοιβαῖς τε πρᾶτον καὶ καρατόμοις χλιδαῖς  
στέψαντες, εἰτ' ἄψοδὸν ἥξομεν πάλιν,  
τύπωμα χαλκόπλευρον προμένοι χεροῦν,  
ὅς καὶ σὺ θάμνοις οἰσθά πον κεκρυμμένον, 55  
ὅπως, λόγῳ κλέπτοντες, ἥδεῖαν φάτιν  
φέρωμεν αὐτοῖς, τούμὸν ὡς ἔφει δέμας  
φλογιστὸν ἥδη καὶ κατηνθρακωμένον.  
τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανὼν  
ἔργοισι σωθῶ, καᾶξενέγκωμαι κλέος; 60  
δοκῶ μὲν, οὐδὲν δῆμα σὺν κέρδει κακόν.  
ἥδη γάρ εἰδον πολλάκις καὶ τοὺς σοφοὺς  
λόγῳ μάτην θνήσκοντας. εἰθ', ὅταν δόμους  
ἔλθωσιν αὐθίς, ἔκτετίμηνται πλέον.  
ὡς κᾶμ' ἐπαυγῶ τῆσδε τῆς φήμης ἀπό 65  
δεδοφρότ', ἐχθροῖς, ἀστρον ὡς, λάμψειν ἔτι.  
ἄλλ', ὡς πατρῷα γῆ θεοί τ' ἐγχώριοι,  
δέξασθέ μ' εὐτυχοῦντα ταισδε ταῖς ὁδοῖς,  
σύ τ', ὡς πατρῷον δῶμα. σοῦ γάρ ἔρχομαι  
δίκῃ καθαρτῆς, πρὸς θεῶν ὀδυημένος. 70  
καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλητε γῆς,  
ἄλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.  
εἴρηκα μὲν νῦν ταῦτα. σοὶ δ' ἥδη, γέρον,  
τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.

νὼ δ' ἔξιμεν· καιφὸς γὰρ, δσπερ ἀνδράσιν  
μέγιστος ἔργου παντός ἐστ' ἐπιστάτης.

75

ΗΛΕΚΤΡΑ.

ἴώ μοι μοι δύστηνος.

ΠΑΙΔΑΓΩΓΟΣ.

καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς  
ὑπόστενούσης ἔνδον αἰσθέσθαι, τέκνον.

ΟΡΕΣΤΗΣ.

ἄρ' ἐστὶν ἡ δύστηνος Ἡλέκτρα; θέλεις  
μείνωμεν αὐτοῦ, κάνακούσθωμεν γόνων;

80

ΠΑΙΔΑΓΩΓΟΣ.

ῆκιστα. μηδὲν πρόσθεν μῆτρα τὰ Λοεῖσιν  
πειρώμεθ' ἔρδειν καπὸ τῶνδ' ἀρχηγετεῖν,  
πατρὸς χέοντες λουτρά· ταῦτα γὰρ φέρει  
νίκην τ' ἐφ' ὅμιν καὶ κράτος τῶν δρωμένων.

85

ΗΛΕΚΤΡΑ.

ὦ φάος ἀγνὸν,  
καὶ γῆς ἴσόμοιρος ἀὴρ, ὃς μοι  
πολλὰς μὲν θρήνων ὥδας,  
πολλὰς δ' ἀντῆρεις ἥσθουν  
στέρνων πλαγὰς αίμασσομένων,  
διόπταν δυνοφερὰ νυξὶ ὑπολειφθῆ·  
τὰ δὲ παννυχίδων ἥδη στυγεραι  
ξυνίσασ' εὐναὶ μογερῶν οἴκων,  
ὅσα τὸν δύστηνον ἐμὸν θρηνῶ  
πατέρ', δὲν κατὰ μὲν βάρβαρον αἴαν  
φοίνιος Ἄρης οὐκ ἔξενισεν,

90

95

μήτηρ δ' ἡμὴ χῶ κοινολεχῆς  
*Αἴγισθος, ὅπως δρῦν ὑλοτόμοι,*  
*σχίζουσι κάρα φονίῳ πελέκει.* 100  
*κούνδεις τούτων οἰκτος ἀπ' ἄλλης*  
*ἡ μοῦ φέρεται, σοῦ, πάτερ, οὗτως*  
*αἰκῶς οἰκτρῶς τε θανόντος.*  
*ἄλλ' οὐ μὲν δὴ*  
*λῆξα θρήνων στυγερῶν τε γόσιν,* 105  
*εἰς τ' ἄν παμφεγγεῖς ἀστρων*  
*ἔιπας, λεύσσω δὲ τόδ' ἡμαρ,*  
*μὴ οὐ, τεκνολέτειρ' ὃς τις ἀδῶν,*  
*ἐπὶ κωκυτῷ τῶνδε πατρῶν*  
*πρὸ διθρῶν ἡχῶ πᾶσι προφωνεῖν.*  
*ἄδημ' Ἀΐδου καὶ Περσεφόνης,* 110  
*ἄχθονι' Ἐρυῆ, καὶ πότνι' Ἄρα,*  
*σεμναί τε θεῶν παῖδες Ἐρινύες,*  
*αὶ τοὺς ἀδίκως θνήσκοντας ὀρᾶτ',*  
*\* \* \* \* \* τοὺς εὐνὰς* 115  
*ὑποκλεπτομένους, ἔλθετ', ἀφήξατε,*  
*τίσασθε πατρὸς φόνον ἡμετέρου,*  
*καὶ μοι τὸν ἔμὸν πέμψατ' ἀδελφόν.*  
*ιούνη γὰρ ἀγειν οὐκ ἔτι σωκῶ*  
*λύπης ἀντίφδοπον ἄχθος.* 120

## ΧΟΡΟΣ.

ἄ παι, παῖ δυστανοτάτας  
*·Ηλέκτρα ματρὸς, τίν' ἀεὶ*  
*τάκεις ἄδ' ἀκόρεστον οἰμωγάν*  
*τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα*

121—136. = 137—152.

ματρὸς ἀλόντ' ἀπάταις Ἀγαμέμνονα,  
κακῷ τε χειρὶ πρόδοτον ; ὡς ὁ τάδε πορὼν  
δῆλοιτ', εἴ μοι θέμις τάδ' αὐδᾶν.

125

## ΗΛΕΚΤΡΑ.

ὦ γενέθλα γενναῖσν, 130  
ῆκετ' ἐμῶν καμάτων παραμύθιον.  
οἰδά τε καὶ ἔννίημι τάδ', οὐ τί με  
φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,  
μηδὲ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον.  
ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν,  
ἐστέ μ' ὅδ' ἀλύειν, 135  
αἰαῖ, ἔκροῦμαι.

## ΧΟΡΟΣ.

ἀλλ' οὐτοι τόν γ' ἔξ Ἀΐδα  
παγκοίνου λίμνας πατέρ' ἀν-  
στάσεις οὔτε γόοισιν οὔτ' ἀνταις.  
ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον 140  
ἄλγος ἀεὶ στενάχουσα διόλλυνσαι,  
ἐν οἷς ἀνάλυσίς ἔστιν οὐδεμίᾳ κακῶν.  
τί μοι τῶν δυσφόρων ἐφίει ;

## ΗΛΕΚΤΡΑ.

νήπιος, δος τῶν οἰκτρῶς 145  
οἰχομένων γονέων ἐπιλάθεται.  
αλλ' ἐμέ γ' ἀ στονόεσσ' ἄραρεν φρένας,  
ἄ "Ιτυν, αἰὲν "Ιτυν δὲοφύρεται,  
δῆρνις ἀτυζομένα, Διὸς ἀγγελος.  
ἴω παντλάμων Νιόβα, σε δ' ἔγωγε νέμω θεόν, 150

ἄτι' ἐν τάφῳ πετραιώ,  
αἰσι, δακρύεις.

## ΧΟΡΟΣ.

οὗτοι σοὶ μούνα, τέκνον,  
ἄχος ἐφάνη βροτῶν,  
πρὸς ὅ τι σὺ τῶν ἔνδον εἶ περισσά, 55  
οἷς ὁμόθεν εἶ καὶ γονᾶς ἔνναιμος,  
οἵα Χρυσόθεμις ζῶει καὶ Ἰφιάνασσα,  
κρυπτᾶ τ' ἀχέων ἐν ἥβᾳ  
δλειος, δν ἀ κλεινά 160  
γᾶ ποτὲ Μυκηναίων  
δέξεται εὐπατρίδαν, Λιὸς εὐφρονι  
βήματι μολόντα τάνδε γᾶν Ὁρέσταν.

## ΗΛΕΚΤΡΑ.

δν γ' ἐγὰς ἀκάματα προσμένουσ', ἀτεκνος, 164  
τάλαιν', ἀνύμφεντος, αἰὲν οἰχνῶ,  
δάκρυσι μυδαλέα, τὸν ἀπήνυτον  
οἴτον ἔχουσα κακῶν · ὁ δὲ λάθεται  
ἄν τ' ἔπαθ' ὄντ' εἰδάη. τί γὰρ οὐκ ἐμοὶ  
ἔρχεται ἀγγελίας ἀπατώμενον; 170  
ἀεὶ μὲν γὰρ ποθεῖ,  
ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

## ΧΟΡΟΣ.

Θάρσει μοι, θάρσει, τέκνον. 175  
ἔτι μέγας οὐρανῷ  
Ζεὺς, δς ἐφορᾶ πάντα καὶ κρατύνει ·  
ῷ τὸν ὑπεραλγῆ χόλον νέμουσα,  
μήθ' οἰς ἔχθαιρεις ὑπεράχθεο, μήτ' ἐπιλάθουν.

χρόνος γάρ εὐμαρῆς θεός.  
 οὗτε γάρ ὁ τὰν Κρῖσαν  
 βουνόμον ἔχων ἀκτὰν,  
 παῖς Ἀγαμεμνονίδας, ἀπερίτροπος,  
 οὐθ' ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων.

180

## ΗΛΕΚΤΡΑ.

ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἥδη  
 βίοτος ἀνέλπιστος, οὐδ' ἔτ' ἀρκῶ·  
 ἄτις ἄνευ τοκέων κατατάχομαι,  
 ἀς φίλος οὐτις ἀνὴρ ὑπερίσταται,  
 ἀλλ', ἀπερεί τις ἐποικοσ ἀναξία  
 οἰκονομῶ θαλάμους πατρὸς, ὅδε μὲν  
 ἀεικεῖ σὺν στολῇ,  
 κεναῖς δ' ἀμφίσταμαι τραπέζαις.

185

## ΧΟΡΟΣ.

οἰκτρὰ μὲν νόστοις αὐδὰ,  
 οἰκτρὰ δ' ἐν κοίταις πατρῷαις,  
 ὅτε οἱ παγχάλκων ἀνταία  
 γεννύων ὥρμαθη πλαγά.  
 δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,  
 δεινὰν δεινῶς προφυτεύσαντες  
 μορφὰν, εἴτ' οὖν θεὸς εἴτε βροτῶν  
 ἦν ὁ ταῦτα πράσσων.

195

200

## ΗΛΕΚΤΡΑ.

ὦ πασᾶν κείνα πλέον ἀμέρα  
 ἐλθοῦσ' ἐχθίστα δῆ μοι·

ῶν νυὸς, ὃ δείπνων ἀρρήτων  
ἔκπαγλ' ἄχθη·  
τοὺς ἐμὸς ἵδε πατήρ 205  
θανάτους αἰκεῖς διδύμαιν χειροῖν,  
αὶ τὸν ἐμὸν εἶλον βίον  
πρόδοτον, αἴ μ' ἀπώλεσαν·  
οἵς θεὸς ὁ μέγας Ὄλύμπιος  
ποίνιμα πάθεα παθεῖν πόροι,  
μηδὲ ποτ' ἀγλαῖας ἀποναίατο  
τοιᾶδ' ἀνύσαντες ἔργα.

## ΧΟΡΟΣ.

φράζου/ μὴ πόρσω φωνεῖν.  
οὐ γνωμαν ἵσχεις, ἐξ οὖτων  
τὰ παρόντ' οἰκείας εἰς ἄτας  
ἐμπίπτεις οὗτως αἰκῶς;  
πολὺ γάρ τι κακῶν ὑπερεκτήσω,  
σῆμα δυσθύμῳ τίκτουσ' ἀεὶ<sup>215</sup>  
ψυχῆς πολέμους· τὰ δὲ τοῖς δυνατοῖς  
οὐκ ἔριστὰ πλάθειν.

220

## ΗΛΕΚΤΡΑ.

δεινοῖς ἡραγκάσθην, δεινοῖς·  
ἔξοιδ', οὐ λάθει μ' ὄργα.  
ἄλλ' ἐν γάρ δεινοῖς οὐ σχήσω  
ταύτας ἄτας,  
δῆρα με βίος ἔχη.  
τίνι γάρ ποτ' ἀν, ὃ φιλία γενέθλα,  
πρόσφορον ἀκούσαιμ' ἔπος,  
τίνι φρονοῦντι καίρια;

225

ἄνετέ μ', ἄνετε, παράγοροι.  
 τάδε γὰρ ἀλυτα κεκλήσεται·  
 οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι  
 ἀνάριθμος ἀδε όρηνων.

230

## ΧΟΡΟΣ.

ἀλλ' οὖν εὐνοίᾳ γ' αὐδῶ,  
 μάτηρ ὥσει τις πιστὰ,  
 μὴ τίκτειν σ' ἄταν ἄταις.

235

## ΗΛΕΚΤΡΑ.

καὶ τί μέτρον κακότητος ἔφυ ; φέρε,  
 πᾶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν ;  
 ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων ;  
 μήτ' εἶην ἔντιμος τούτοις .  
 μήτ', εἴ τῳ πρόσκειμαι χρηστῷ,  
 ἔννυαίοιμ' εὔκηλος, γονέων  
 ἐκτίμουσι ἵσχουσα πτέρυγας  
 δέξτόνων γόσων.

240

εἰ γὰρ ὁ μὲν θανὼν, γὰ τε καὶ οὐδὲν ὄν,  
 κείσεται τάλας,  
 οἵ δὲ μὴ πάλιν  
 δώσουσι' ἀντιφόνους δίκας,  
 ἔρδοι τ' ἀν αἰδῶς  
 ἀπάντων τ' εὐσέβεια θνατῶν.

244

## ΧΟΡΟΣ.

ἔγω μὲν, ὡς παιᾶ, καὶ τὸ σὸν σπεύδοντος' ἀμα  
 καὶ τούμον αυτῆς ἥλθον· εἰ δὲ μη καλῶς  
 λέγω, σὺ νίκα. σοὶ γὰρ ἔψόμεσθ' ἀμα.

250

## ΗΛΕΚΤΡΑ.

αἰσχύνομαι μὲν, ὡς γυναικεῖς, εἰ δοκῶ

πολλοῖσι θρήνοις δυσφορεῖν ὑμῖν ἄγαν. 255  
 ἀλλ', ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν,  
 σύγγνωτε. πῶς γὰρ ἡτις εὐγενὴς γυνὴ,  
 πατρῷ' ὁρῶσα πήματ', οὐ δρᾶν τάδ' ἄν,  
 ἀγὼ κατ' ἥμαρ καὶ κατ' εὐφρόνην ἀεὶ<sup>260</sup>  
 θάλλοντα μᾶλλον ἢ καταφίνονθ' ὁρῶ;  
 ἢ πρῶτα μὲν τὰ μητρὸς, ἢ μ' ἐγείνατο,  
 ἔχθιστα συμβέβηκεν· εἴτα δώμασιν  
 ἐν τοῖς ἔμαυτῆς, τοῖς φονεῦσι τοῦ πατρὸς  
 ἔννειμι, κάκ τῶνδ' ἀρχομαι, κάκ τῶνδέ μοι  
 λαβεῖν θ' ὁμοίως καὶ τὸ τητᾶσθαι πέλει. 265  
 ἔπειτα ποίας ἥμέρας δοκεῖς μ' ἄγειν,  
 δταν θρόνοις Λίγισθον ἐνθακοῦντ' ἵδω  
 τοῖσιν πατρῷοις; εἰσίδω δ' ἐσθήματα  
 φοροῦντ' ἐκείνῳ ταῦτα, καὶ παρεστίους  
 σπένδοντα λοιβᾶς ἐνθ' ἐκεῖνον ἀλεσεν; 270  
 ἵδω δὲ τούτων τὴν τελευταίαν ὕβριν,  
 τὸν αὐτοέντην ἥμιν ἐν κοίτῃ πατρὸς  
 ἔνν τῇ ταλαίνῃ μητρὶ, μητέρ' εἰς χρεῶν  
 ταύτην προσαυδᾶν τῷδε συγκοιμώμενην;  
 ἢ δ' ὥδε τλήμαν, ὥστε τῷ μιάστορι 275  
 ἔννεστ', 'Ἐρινὺν οὔτιν' ἐκφοβουμένη·  
 ἀλλ', ἀσπερ ἐγγελῶσα τοῖς ποιουμένοις,  
 εὐδοῦσ' ἐκείνην ἥμέραν, ἐν ἣ τότε  
 πατέρα τὸν ἀμὸν ἐκ δόλου κατέκτανεν,  
 ταύτῃ χοροὺς ἵστησι, καὶ μηλοσφαγεῖ<sup>280</sup>  
 θεοῖσιν ἔμμην' ἵρα τοῖς σωτηρίοις.  
 ἔγὼ δ' ὁρῶσ' ἢ δύσμορος κατὰ στέγω.

κλαίω, τέτηκα, κάπικωκύω πατρὸς  
 τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην  
 αὐτὴν πρὸς αὐτὴν· οὐδὲ γὰρ κλαῖσαι πάρα  
 τοσόνδ', δοσοὶ μοι θυμὸς ἥδονὴν φέρει. 295  
 αὐτη γὰρ, ἡ λόγοισι γενναία γυνὴ,  
 φωνοῦσα, τοιάδ' ἔξουειδίζει κακά·  
 "Ω δύσθεον μίσημα, σοὶ μόνῃ πατὴρ  
 τέθυνηκεν; ἄλλος δ' οὐτὶς ἐν πένθει βροτῶν; 290  
 κακῶς ὅλοιο, μηδέ σ' ἐκ γόων ποτὲ  
 τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί. —  
 ταῦδ' ἔξυθρίζει· πλὴν ὅταν κλύῃ τινὸς  
 ἥξοντ' Ὁρέστην· τηνικαῦτα δ' ἐμμανῆς  
 βοῶ παραστᾶσ', Οὐ σύ μοι τῶνδ' αἰτία; 295  
 οὐ σὸν τόδ' ἐστὶ τοῦργον, ἥτις ἐκ χερῶν  
 κλέψασ' Ὁρέστην τῶν ἐμῶν ὑπεξέθουν;  
 ἀλλ' ἵσθι τοι τίσουσά γ' ἀξίαν δίκην. —  
 τοιαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας  
 ὁ κλεινὸς αὐτῇ ταῦτα νυμφίος παρὸν, 300  
 ὁ πάντ' ἄναλκις οὗτος, ἡ πᾶσα βλάβη,  
 ὁ σὺν γυναιξὶ τὰς μάχας ποιούμενος.  
 ἔγα δ' Ὁρέστην τῶνδε προσμένουσ' ἀεὶ  
 πανυτῆρ' ἐφῆξειν ἡ τάλαιν' ἀπόλλυμαι. 305  
 μέλλων γὰρ ἀεὶ δρᾶν τι, τὰς οὐσας τέ μον  
 καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.  
 ἐν οὖν τοιούτοις οὗτε σωφρονεῖν, φίλαι,  
 οὗτ' εὐσεβεῖν πάρεστιν· ἀλλ' ἐν τοι κακοῖς  
 πολλή 'στ' ἀνάγκη κάπιτηδεύειν κακό.  
 ΧΟΡΟΣ.  
 φέρ' εἰπὲ, πότερον οὗτος Αἰγίσθου πέλας 310

λέγεις τάδ' ἡμῖν, ἢ βεβῶτος ἐκ δόμων;

ΗΛΕΚΤΡΑ.

ἢ κάρτα. μὴ δόκει μ' ἀν, εἴπερ ἦν πέλας,  
θυραῖον οἰχνεῖν· νῦν δ' ἀγροῖσι τυγχάνει.

ΧΟΡΟΣ.

ἢ δ' ἀν ἐγὼ θαρσοῦσα μᾶλλον ἐς λόγους  
τοὺς σοὺς ἴκοίμην, εἴπερ ὅδε ταῦτ' ἔχει.

315

ΗΛΕΚΤΡΑ.

ὡς νῦν ἀπόντος, ἴστόρει τί σοι φίλον;  
ΧΘΡΟΣ.

καὶ δὴ σ' ἐφωτῶ, τοῦ κασιγνήτου τί φησ,  
ῆξοντος, ἢ μέλλοντος; εἰδέναι θέλω.

ΗΛΕΚΤΡΑ.

φησίν γε· φάσκων δ', οὐδὲν ὅν λέγει ποιεῖ.

ΧΟΡΟΣ.

φιλεῖ γὰρ ὄχνεῖν πρᾶγμ' ἀνὴρ πράσσων μέγα. 320

ΗΛΕΚΤΡΑ.

καὶ μὴν ἔγωγ' ἔσωσ' ἐκεῖνον οὐκ ὄχνω.

ΧΟΡΟΣ.

θάρσει· πέφυκεν ἐσθόλος, ὥστ' ἀρκεῖν φίλοις.

ΗΛΕΚΤΡΑ.

πέποιθ', ἐπεί τὰν οὐ μακρὰν ἔζων ἔγω.

ΧΟΡΟΣ.

μὴ νῦν ἔτ' εἴπης μηδέν· ὡς δόμων ὁρῶ

τὴν σὴν ὅμαιμον, ἐκ πατρὸς ταῦτοῦ φύσιν, 325

Χρυσόθεμιν, ἐκ τε μητρὸς, ἐντάφια χεροῖν

φέρουσαν, οἴα τοῖς κάτω νομίζεται.

ΧΡΤΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἔξόδοις  
ἐλθοῦσα φωνεῖς, ὡς κασιγνήτη, φάτιν,

κούδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις      330  
 θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;  
 καίτοι τοσοῦτόν γ' οἶδα κάμαντὴν, ὅτι  
 ἀλγῶ πὶ τοῖς παροῦσιν· ὥστ' ἀν, εἰ σθένος  
 λάβοιμι, δηλώσαιμι' ἀν οἵ αὐτοῖς φρονῶ.  
 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ,      335  
 καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μῆτρα.  
 τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποιεῖν.  
 καίτοι τὸ μὲν δίκαιον, οὐχ ἦ γὰρ λέγω,  
 ἀλλ' ἦ σὺ κρίνεις. εἰ δ' ἐλευθέραν με δεῖ  
 ζῆν, τῶν κρατούντων ἔστι πάντ' ἀκονστέα.      340

## ΗΛΕΚΤΡΑ.

δεινόν γέ σ' οὖσαν πατρὸς οὖ σὺ παῖς ἔφυς,  
 κείνου λελῆσθαι, τῆς δὲ τικτούσης μέλειν.  
 ἀπαντα γάρ σοι τάμα νουθετήματα  
 κείνης διδακτὰ, κούδεν ἐκ σαυτῆς λέγεις.  
 ἐπειθ' ἔλοῦ γε θάτερο', ἦ φρονεῖν κακῶς,      345  
 ἦ τῶν φίλων, φρονοῦσσα, μὴ μνήμην ἔχειν·  
 ἦτις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις  
 σθένος, τὸ τούτων μῆσος ἐκδείξεις ἀν·  
 ἐμοῦ δὲ πατρὶ πάντα τιμωρούμενης,  
 οὐτε ξυνέρδεις, τὴν τε δρῶσαν ἐκτρέπεις.      350  
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;  
 ἐπεὶ δίδαξον, ἦ μάθ' ἐξ ἐμοῦ, τί μοι  
 κέρδος γένοιτ' ἀν τῶνδε ληξάσῃ γόνων.  
 οὐ ζῶ; κακῶς μὲν, οἶδ', ἐπαρκούντως δέ μοι.  
 λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι      355  
 τιμᾶς προσάπτειν, εἴ τις ἔστι' ἐκεῖ χάρις.

σὺ δ' ἡμὶν ἡ μισοῦσσα μισεῖς μὲν λόγῳ,  
ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ἔσνει.  
ἔγὼ μὲν οὐκ ἀν ποτ', οὐδ' εἰ μοι τὰ σὰ  
μέλλοι τις οἰσειν δῶρ', ἐφ' οἷσι νῦν χλιδᾶς, 360  
τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσία  
τράπεζα κείσθω καὶ περιφέείτω βίος.  
ἔμοι γάρ ἔστω τούμε μὴ λυπεῖν μόνον  
βόσκημα· τῆς σῆς δ' οὐκ ἔρω τιμῆς τυχεῖν.  
οὐδὲ ἀν σὺ, σάφρων γ' οὖσα. νῦν δ' ἔξδον πατρὸς 365  
πάντων ἀρίστου παιᾶνα κεκλησθαι, καλοῦ  
τῆς μητρός. οὗτοι γὰρ φανεῖ πλείστοις κακὴ,  
θανόντα πατέρα καὶ φίλους προδοῦσσα σούς.

## ΧΟΡΟΣ.

μηδὲν πρὸς ὀργὴν πρὸς θεῶν· ὡς τοῖς λόγοις  
ἔνεστιν ἀμφοῦν κέρδος, εἰ σὺ μὲν μάθοις  
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὖτη πάλιν. 370

## ΧΡΥΣΟΘΕΜΙΣ.

ἔγὼ μὲν, ὡς γυναικεῖς, ἡθάς εἰμί πως  
τῶν τῆσδε μύθων· οὐδ' ἀν ἐμνήσθην ποτὲ,  
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἵὸν  
ἥκουσ', δι ταύτην τῶν μακρῶν σχήσει γόων. 375

## ΗΛΕΚΤΡΑ.

φέρ' εἰπὲ δὴ τὸ δεινόν. εἰ γὰρ τῶνδέ μοι  
μεῖζόν τι λέξεις, οὐκ ἀντείποιμ' ἔτι.

## ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἔξερῶ σοι πᾶν ὅσον κάτοιδ' ἔγώ.  
μέλλοντι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,  
ἐνταῦθα πέμψειν, ἔνθα μὴ ποθ' ἥλίου  
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ  
2\*

στέγη, χθονὸς τῆσδ' ἐκτὸς, ὑμνήσεις κακά.  
πρὸς ταῦτα φράζου, κάμε μή ποθ' ὕστερον  
παθοῦσα μέμψῃ. νῦν γάρ ἐν καλῷ φρονεῖν.

ΙΛΕΚΤΡΑ.

ἢ ταῦτα δή με καὶ βεβούλευνται ποιεῖν; 385

ΧΡΥΣΟΘΕΜΙΣ.

ιάλλισθ'. ὅταν περοῦκαδ' Αἴγισθος μόλῃ.

ΙΛΕΚΤΡΑ.

ἀλλ' ἔξικοιτο τοῦνδε γ' οὖνεκ' ἐν τάχει.

ΧΡΥΣΟΘΕΜΙΣ.

τίν', ὡς τάλαινα, τόνδ' ἐπηρόσω λόγον;

ΙΛΕΚΤΡΑ.

ἔλθεῖν ἐκεῖνον, εἰ τι τῶνδε δρᾶν νοεῖ.

ΧΡΥΣΟΘΕΜΙΣ.

δῆπας πάθης τί χρῆμα; ποῦ ποτ' εἰ φρενῶν; 390

ΙΛΕΚΤΡΑ.

δῆπας ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.

ΧΡΥΣΟΘΕΜΙΣ.

βίου δὲ τοῦ παρόντος οὐ μνείαν ἔχεις;

ΙΛΕΚΤΡΑ.

καλὸς γάρ οὐμὸς βίοτος ὥστε θαυμάσαι.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' ἦν ἀν, εἰ σύ γ' εὖ φρονεῖν ἡπίστασο.

ΙΛΕΚΤΡΑ.

μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακήν.

ΧΡΥΣΟΘΕΜΙΣ.

ἀλλ' οὐ διδάσκω· τοῖς κρατοῦσι δ' εἰκαθεῖν.

ΙΛΕΚΤΡΑ.

σὺ ταῦτα θώπευν· οὐκ ἐμοὺς τρόπους λέγεις.

ΧΡΥΣΟΘΕΜΙΣ.

καλόν γε μέντοι μὴ 'ξ ἀβούλίας πεσεῖν.

## ΗΛΕΚΤΡΑ.

πεσούμεθ', εἰ χρὴ, πατρὶ τιμωρούμενοι.

ΧΡΤΣΟΘΕΜΙΣ.

πατὴρ δὲ τούτων, οἰδα, συγγνώμην ἔχει.

400

## ΗΛΕΚΤΡΑ.

ταῦτ' ἔστι τάπη πρὸς κακῶν ἐπαινέσαι.

ΧΡΤΣΟΘΕΜΙΣ.

σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;

## ΗΛΕΚΤΡΑ.

οὐδὲ δῆτα. μή πω νοῦ τοσόνδ' εἴην κενή.

ΧΡΤΣΟΘΕΜΙΣ.

χωρήσομαί τάρ' οὐπερ ἐστάλην ὁδοῦ.

## ΗΛΕΚΤΡΑ.

ποῦ δ' ἐμπορεύει; τῷ φέρεις τάδ' ἐμπυρα;

405

ΧΡΤΣΟΘΕΜΙΣ.

μήτηρ με πέμπει πατρὶ τυμβεῦσαι χοάς.

## ΗΛΕΚΤΡΑ.

πῶς εἶπας; ἢ τῷ δυσμενεστάτῳ βροτῶν;

ΧΡΤΣΟΘΕΜΙΣ.

δν ἔκταν' αὐτή. τοῦτο γάρ λέξαι θέλεις.

## ΗΛΕΚΤΡΑ.

ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἥρεσεν;

ΧΡΤΣΟΘΕΜΙΣ.

ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί.

410

## ΗΛΕΚΤΡΑ.

ἀ θεοὶ πατρῶοι, συγγένεσθέ γ' ἀλλὰ νῦν.

ΧΡΤΣΟΘΕΜΙΣ.

Ἴχεις τι θάρσος τοῦδε τοῦ τάρδους πέφι;

## ΗΛΕΚΤΡΑ.

εῖ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἀν τότε.

## ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' οὐ κάτοιδα, πλὴν ἐπὶ σμικρὸν φράσαι.

## ΠΛΕΚΤΡΑ.

λέγ' ἀλλὰ τοῦτο. πολλά τοι σμικροὶ λόγοι  
ἔσφηλαν ἥδη καὶ κατώρθωσαν βροτούς

## ΧΡΤΣΟΘΕΜΙΣ.

λόγος τις αὐτήν ἔστιν εἰσιδεῖν πατρὸς  
τοῦ σοῦ τε κάμοῦ δευτέραν ὄμιλίαν  
ἔλθόντος ἐς φῶς· εἴτα τόνδ' ἐφέστιον  
πῆξαι λαβόντα σκῆπτρον οὐφόρει ποτὲ 420  
αὐτὸς, ταῦν δ' Ἀλγισθος· ἐκ δὲ τοῦδ' ἄντα  
βλαστεῖν βρύοντα θαλλὸν, ὃ κατάσκιον  
πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.  
τοιαῦτά του παρόντος, ἥνιχ' Ἡλίῳ  
δείκνυσι τοῦναρ, ἔκλυνον ἐξηγουμένου. 425  
πλείω δὲ τούτων οὐ κάτοιδα, πλὴν διτι  
πέμπει μ' ἐκείνη τοῦδε τοῦ φόβου χάριν.  
πρός νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν,  
ἔμοι πιθέσθαι μηδ' ἀβούλιφ πεσεῖν.  
εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν. 430

## ΠΛΕΚΤΡΑ.

ἀλλ', ὃ φίλη, τούτων μὲν, ὃν ἔχεις χεροῖν,  
τύμβῳ προσαψῆς μηδέν· οὐ γάρ σοι θέμις  
οὐδ' ὅσιον, ἔχθρᾶς ἀπὸ γυναικὸς ἴστάναι  
κτερίσματ' οὐδὲ λουτρὰ προσφέρειν πατρί·  
ἀλλ' ἡ πνοαῖσιν ἡ βαθυσκαφεῖ κόνει 435  
κρύψων νιν, ἔνθα μή ποτ' εἰς εὐνὴν πατρὸς  
τούτων πρόσεισι μηδέν· ἀλλ', διταν θάνῃ,

κειμήλι' αὐτῇ ταῦτα σωζέσθω κάτω.  
 ἀρχὴν δ' ἀν., εἰ μὴ τλημονεστάτη γυνὴ<sup>440</sup>  
 πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς  
 οὐκ ἀν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.  
 σκέψαι γὰρ, εἴ σοι προσφιλῶς αὐτῇ δοκεῖ  
 γέρα τάδ' οὖν τάφοισι δέξασθαι νέκυς,  
 ὑφ' ἦς θανὼν ἄτιμος, ὥστε δυσμενῆς,  
 ἐμασχαλίσθη, καπὲ λουτροῖσιν κάρφο<sup>445</sup>  
 κηλιδᾶς ἐξέμαξεν. ἀφα μὴ δοκεῖς  
 λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθεις· σὺ δὲ  
 τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας  
 κάμου ταλαίνης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως<sup>450</sup>  
 ἄχα, δὸς αὐτῷ, τήνδε λιπαρῇ τρίχα  
 καὶ ζῶμα τούμπὸν οὐ χλιδαῖς ησκημένον.  
 αἵτοῦ δὲ προσπιτνοῦσα γῆθεν εὐμενῆ<sup>455</sup>  
 ἡμῖν ἀρωγὸν αὐτὸν εἰς ἔχθρονς μολεῖν,  
 καὶ παῖδ' Ὁρέστην ἐξ ὑπερετέφας χερὸς  
 ἔχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδὶ,  
 δπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις  
 χερὸς στέφωμεν, ἢ τανῦν δωρούμεθα.  
 οἶμαι μὲν οὖν, οἶμαί τι κάκείνῳ μέλον  
 πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὄνείρατα.<sup>460</sup>  
 ὅμως δ', ἀδελφὴ, σοί θ' ὑπούργησον τάδε  
 ἐμοὶ τ' ἀρωγά, τῷ τε φιλτάτῳ βροτῶν  
 πάντων, ἐν "Αἰδον κειμένῳ κοινῷ πατρί.  
 ΧΟΡΟΣ.  
 πρὸς εὐσέβειαν ἡ κόρη λέγει· σὺ δὲ,

εὶ σωφρονήσεις, ὡς φίλη, δράσεις τάδε.

465

ΧΡΙΣΟΘΕΜΙΣ.

δράσω. τὸ γὰρ δίκαιον οὐκ ἔχει λόγον  
δυοῖν ἐρίζειν, ἀλλ’ ἐπισπεύδειν τὸ δρᾶν.  
πειρωμένη δὲ τῶν ἔργων ἐμοὶ  
σιγὴ παρ’ ὑμῶν, πρὸς θεῶν, ἔστω, φίλαι·  
ώς, εἰ τάδ’ ἡ τεκοῦσσα πεύσεται, πικρὰν  
δοκῶ με πεῖφαν τὴνδε τολμήσειν ἔτι.

470

ΧΟΡΟΣ.

εὶ μὴ 'γὰ παράφρων μάντις ἔφυν,  
καὶ γνώμας λειπομένα σοφᾶς,  
εἰσιν ἀ πρόμαντις

475

Δίκαια, δίκαια φερομένα χεροῖν υράτη·  
μέτεισιν, ὡς τέκνον, οὐ μακροῦ χρόνου.  
ὑπεστί μοι θράσος,  
ἀδυπνόσων κλύνουσαν

480

ἀρτίως ὀνειράτων.

οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας

Ἐλλάνων ἄναξ,

οὐδ' ἀ παλαιὰ χαλκόπλακτος

485

ἀμφήκης γένυς,

ἄνιν κατέπεφνεν αἰσχίσταις ἐν αἰκίαις.

ηὗει καὶ πολύποντος καὶ πολύχειρ

488

ἀ δεινοῖς κρυπτομένα λόχοις

490

χαλκόπους Ἐρινύς.

ἄλεκτρο' ἄννυμφα γὰρ ἐπέβα μαιφόνων

γάμων ἀμιλλήμαθ' οἶσιν οὐ θέμις.

472—487. = 488—503.

πρὸ τῶνδέ τοί μ' ἔχει,	495
μήποτε μήποθ' ἡμῖν	
ἀψεγές πελᾶν τέρας	
τοῖς δρῶσι καὶ συνδρῶσιν. ἢ τοι	
μαντεῖαι βροτῶν	
οὐκ εἰσὶν ἐν δεινοῖς ὄνείροις,	500
οὐδ' ἐν θεοφάτοις,	
εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει.	
ὦ Πέλοπος ἀ πρόσθεν	504
πολύπονος ἵππεία,	505
ώς ἔμολες αἰλανὴ	
τῷδε γῆ.	
εὗτε γὰρ ὁ ποντισθεὶς	
Μυρτίλος ἔκοιμάθη,	
παγχρυσέων δίφρων	510
δυστάνοις αἰκίαις	
πρόδροιζος ἐκριφθεὶς,	
οὐ τί πω	
ἔλιπεν ἐκ τοῦδ' οἴκους	
πολυπάμονας αἰκία.	515

## ΚΛΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μὲν, ὡς ἔοικας, αὖ στρέφει.	
οὐ γὰρ πάρεστ' Αἴγισθος, ὃς σ' ἐπεῖχ' ἀεὶ	
μή τοι θυραίαν γ' οὖσαν αἰσχύνειν φίλους.	
νῦν δ', ὡς ἀπεστ' ἐκεῖνος, οὐδὲν ἐντρέπει	
ἔμοῦ γε καίτοι πολλὰ πρὸς πολλούς με δὴ	520
ἔξεῖπας, ὡς θρασεῖα καὶ πέρα δίκης	
ἄρχω, καθυβρίζονσα καὶ σὲ καὶ τὰ σά.	

ἔγω δ' ὑδριν μὲν οὐκ ἔχω · κακῶς δέ σε  
 λέγω, κακῶς κλύουσα πρὸς σέθεν θαμά.  
 πατὴρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' ἀεὶ, 528  
 ὡς ἐξ ἐμοῦ τέθνηκεν. ἐξ ἐμοῦ · καλῶς  
 ἔξοιδα · τῶνδ' ἀρνησις οὐκ ἔνεστί μοι.  
 ἡ γὰρ Δίκη νιν ἐλεν, κούκ ἔγω μόνη,  
 ἡ χρῆν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες ·  
 ἐπεὶ πατὴρ οὐτος σὸς, δὸν θρηνεῖς ἀεὶ, 530  
 τὴν σὴν δμαίμον μοῦνος Ἐλλήνων ἔτλη  
 θῦσαι θεοῖσιν, οὐκ ἵσον καμάν έμοι  
 λύπης, δτ' ἔσπειρ', ὥσπερ ἡ τίκτουσ' ἔγω.  
 εἰέν · δίδαξον δῆ με τοῦ, χάριν τίνος  
 ἔθυσεν αὐτήν. πότερον Ἀργείων ἔρεῖς ; 535  
 ἀλλ' οὐ μετῆν αὐτοῖσι τὴν γ' ἐμὴν κτανεῖν.  
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανάν  
 τάμι', οὐκ ἔμελλε τῶνδέ μοι δώσειν δίκην ;  
 πότερον ἔκεινώ παῖδες οὐκ ἥσαν διπλοῖ,  
 οὓς τῆσδε μᾶλλον εἰκὸς ἦν θυνήσκειν, πατρὸς 540  
 καὶ μητρὸς ὄντας, ἃς ὁ πλοῦς ὁδ' ἦν χάριν,  
 ἡ τῶν ἐμῶν "Αἰδης τιν' ἵμερον τέκνων  
 ἡ τῶν ἔκεινης ἔσχε δαίσασθαι πλέον ;  
 ἡ τῷ πανώλει πατρὶ τῶν μὲν ἐξ ἐμοῦ  
 παῖδων πόθος παρεῖτο, Μενέλεω δ' ἐνῆν ; 545  
 οὐ ταῦτ' ἀβούλον καὶ κακοῦ γνώμην πατρὸς ;  
 δοκῶ μὲν, εἰ καὶ σῆς δίχα γνώμης λέγω.  
 φαίη δ' ἀν ἡ θανοῦσά γ', εἰ φωνὴν λάβοι.  
 ἔγω μὲν οὖν οὐκ εἰμὶ τοῖς πεπραγμένοις  
 δύσθυμος · εἰ δέ σοι δοκῶ φρονεῖν κακῶς, 550

γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

## ΗΛΕΚΤΡΑ.

ἔρεῖς μὲν οὐχὶ νῦν γέ μ', ὡς ἀρξασά τι  
λυπηρὸν εἴτα σοῦ τάδ' ἔξήκουσ' ὅπο·  
ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθνηκότος γ' ὥπερ  
λέξαιμ' ἀν δρῦῶς τῆς κασιγνήτης θ' ὅμοιον.

555

## ΚΛΑΤΑΙΜΝΗΣΤΡΑ.

καὶ μὴν ἐφίημ'· εἰ δέ μ' ὅδ' ἀεὶ λόγοις  
ἔξηρχες, οὐκ ἀν ἡσθα λυπηρὰ κλύειν.

## ΗΛΕΚΤΡΑ.

καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι. τίς ἀν  
τούτου λόγος γένοιτο· ἀν αἰσχίσιν ἔτι,  
εἴτ' οὖν δικαίως, εἴτε μή; λέξω δέ σοι,  
ὡς οὐ δίκη γ' ἔκτεινας, ἀλλά σ' ἔσπασε  
πειθὼ κακοῦ πρὸς ἀνδρὸς, φ' τανῦν ἔνυει.  
ἔροῦ δὲ τὴν κυναγὸν "Ἄρτεμιν, τίνος  
ποινὰς τὰ πολλὰ πνεύματ' ἔσχ" ἐν Αὐλίδι·  
ἢ 'γὰ φράσω· κείνης γὰρ οὐ θέμις μαθεῖν.

560

πατήρ ποθ' οὐμόδις, ὡς ἐγὼ κλύω, θεᾶς  
παιῶν κατ' ἀλοσος ἔξεκίνησεν ποδοῖν  
στικτὸν κερδόστην ἔλαφον, οὐδὲ κατὰ σφαγὰς  
ἐκκομπάσας, ἔπος τι τυγχάνει βαλών.

κὰκ τοῦδε μηνίσασα Λητώα κόρη  
κατεῖχ' Ἀχαιοὺς, ὡς πατήρ ἀντίσταθμον  
τοῦ θηρὸς ἐκθύσειε τὴν αὐτοῦ κόρην.

570

ὅδ' ἦν τα κείνης θύματ'· οὐ γὰρ ἦν λύσις  
ἀλλη στρατῷ πρὸς οἰκον, οὐδὲ εἰς "Ιλιον.  
ἀνδ' ἦν βιασθεὶς πολλὰ κάντιβας, μόλις

375

ἔθυσεν αὐτὴν, οὐχὶ Μενέλεω χάριν.  
 εἰ δ' οὖν, ἐρῶ γὰρ καὶ τὸ σὸν, κεῖνον θέλων  
 ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν  
 χρῆν αὐτὸν οὖνεκ' ἐκ σέθεν; ποίω νόμῳ;  
 ὅρα, τιθεῖσα τόνδε τὸν νόμον βροτοῖς, 580  
 μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τίθεις.  
 εἰ γὰρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι  
 πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.  
 ἄλλος εἰσόρα μὴ σκῆψιν οὐκ οὖσαν τίθεις.  
 εἰ γὰρ θέλεις, δίδαξον ἀνθ' διον ταῦν 585  
 αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,  
 ἦτις ἔννεύδεις τῷ παλαμναίῳ, μεθ' οὐ  
 πατέρα τὸν ἀμὸν πρόσθεν ἐξαπώλεσας,  
 καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν, εὐσεβεῖς  
 καὶ εὐσεβῶν βλασπόντας, ἐκβαλοῦσ' ἔχεις. 590  
 πῶς ταῦτ' ἐπαινέσαιμ' ἄν; ή καὶ τοῦτ' ἐρεῖς,  
 ὡς τῆς θυγατρὸς ἀντίοινα λαμβάνεις;  
 αἰσχρῶς δ', ἐάν περ καὶ λέγῃς. οὐ γὰρ καλὸν  
 ἔχθροῖς γαμεῖσθαι τῆς θυγατρὸς οὖνεκα.  
 ἄλλος οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε, 595  
 ή πᾶσαν ἵης γλῶσσαν, ὡς τὴν μητέρα  
 κακοστομοῦμεν. καί σ' ἔγωγε δεσπότιν  
 ή μητέρος οὐκ ἔλασσον εἰς ἡμᾶς νέμω,  
 ή ζῶ βίον μοχθηρὸν, ἐκ τε σοῦ κακοῖς  
 πολλοῖς ἀεὶ ἔννοῦσα τοῦ τε συννόμουν.  
 ο δ' ἄλλος ἔξω, χεῖρα σὴν μόλις φυγὼν, 600  
 τλήμων Ὁρέστης δυστυχῆ τρίβει βίον·  
 ὃν πολλὰ δή μέ σοι τρέφειν μιάστορα

ἐπητιάσω· καὶ τόδ', εἴπερ ἔσθενον,  
ἔδρων ἀν, εῦ τοῦτ' ἵσθι. τοῦτο γ' οὖνεκα  
κῆρυσσέ μ' εἰς ἀπαντας, εἴτε χρὴ κακὴν  
εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.  
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,  
σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.

## ΧΟΡΟΣ.

δρῶ μένος πνέουσαν· εἰ δὲ σὺν δίκῃ  
ἔνυνεστι, τοῦτο φροντίδ' οὐκ ἔτ' εἰσορῶ.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ποίας δέ μοι δεῖ πρός γε τήνδε φροντίδος,  
ἥτις τοιαῦτα τὴν τεκοῦσαν ὑβρισεν,  
καὶ ταῦτα τηλικοῦτος; δρ' οὐ σοι δοκεῖ  
χωρεῖν ἀν εἰς πᾶν ἔργον αἰσχύνης ἀτερ;

## ΗΛΕΚΤΡΑ.

εῦ νυν ἐπίστω τῶνδε μ' αἰσχύνην ἔχειν,  
κεὶ μὴ δοκῶ σοι· μανθάνω δ' ὁθούνεκα  
ἔξωρα πράσσω κούκ ἐμοὶ προσεικότα.  
ἀλλ' ἡ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ  
ἔργ' ἐξαναγκάζει με ταῦτα δρᾶν βίᾳ.  
αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ὦ Θρέμμ' ἀναιδὲς, ἦ σ' ἔγω καὶ τὰμ' ἔπη  
καὶ τὰργα τάμα πόλλ' ἄγαν λέγειν ποιεῖ.

## ΗΛΕΚΤΡΑ.

σύ τοι λέγεις νυν, οὐκ ἔγω. σὺ γὰρ ποιεῖς  
τοῦργον· τὰ δ' ἔργα τοὺς λόγους εὑρίσκεται.

605

610

615

620

625

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ἀλλ', οὐ μὰ τὴν δέσποιναν "Ἄρτεμιν, θράσσους  
τοῦδ' οὐκ ἀλύξεις, εὗτ' ἀν Λιγυσθος μόλῃ.

## ΗΛΕΚΤΡΑ.

ὅρᾶς; πρὸς ὁργὴν ἐκφέρει, μεθεῖσά μοι  
λέγειν ἀ χρῆσιμ· οὐδ' ἐπίστασαι κλύειν.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

οὔκουν ἔάσεις οὐδ' ὑπ' εὐφήμου βοῆς  
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν;

## ΗΛΕΚΤΡΑ.

ἐῶ, κελεύω, θῦε· μηδ' ἐπαιτιῶ  
τούμον στόμ', ὡς οὐκ ἀν πέρα λέξαιμ' ἔτι.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ἐπαιρε δὴ σὺ θύμαθ', ἡ παροῦσά μοι,  
πάγκαρπ', ἀνακτε τῷδ' ὅπως λυτηρίους  
εὐχᾶς ἀνάσχω δειμάτων ἀν νῦν ἔχω.

630

κλύοις ἀν ἥδη, Φοῖβε προστατήριε,  
κεκρυμμένην μου βάξιν. οὐ γὰρ ἐν φίλοις  
ὸ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει  
πρὸς φῶς, παρούσης τῆσδε πλησίας ἐμοὶ,

640

μη σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῆ  
σπείρη ματαίαν βάξιν ἐσ πᾶσαν πόλιν.  
ἀλλ' ἄδ' ἄκονε· τῇδε γὰρ καγὼ φράσω.  
ἀ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα  
δισσῶν ὄνείρων, ταῦτά μοι, Λύκει' ἄναξ,  
εἰ μὲν πέφηνεν ἐσθλὰ, δὸς τελεσφόρα·  
εἰ δ' ἐχθρὰ, τοῖς ἐχθροῖσιν ἔμπαλιν μέθεις·  
καὶ μή, με πλούτου τοῦ παρόντος εἴ τινες

645

δόλοισι βουλεύονταν ἐκβαλεῖν, ἐφῆς,  
ἄλλ' ἀδέ μ' ἀεὶ ζῶσαν ἀβλαβεῖ βίω  
δόμοντος Ἀτρειδῶν σκῆπτροά τ' ἀμφέπειν τάδε,  
φίλοισί τε ἔννοοῦσαν οἰς ἔννειμι νῦν  
εὐημεροῦσαν καὶ τέκνων, ὅσων ἐμοὶ  
δύσνοια μὴ πρόσεστιν ἢ λύπη πικρά.  
ταῦτ', ὡς Λύκει' Ἀπολλον, ἔλεως κλύων, 650  
δὸς πᾶσιν ἡμῖν ὥσπερ ἐξαιτούμεθα.  
τὰ δ' ἄλλα πάντα, καὶ σιωπώσης ἐμοῦ,  
ἐπαξιῶ σε δαίμον, ὅντ' ἐξειδέναι.  
τοὺς ἐκ Διὸς γὰρ εἰκός ἐστι πάνθ' ὁρᾶν.

## ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναικεῖς, πῶς ἀν εἰδείην σαφῶς  
εἰ τοῦ τυφάννου δώματα' Αἰγίσθου τάδε; 660  
ΧΟΡΟΣ.

τάδ' ἐστὶν, ὡς ξέν'. αὐτὸς ἥκασας καλῶς.

## ΠΑΙΔΑΓΩΓΟΣ.

ἥ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ  
κείνου; πρέπει γὰρ ὡς τύφαννος εἰσορᾶν.

## ΧΟΡΟΣ.

μάλιστα πάντων. ἥδε σοι κείνη πάρα.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ χαῖρ', ἄνασσα. σοὶ φέρων ἥκω λόγους  
ἥδες φίλου παρ' ἀνδρὸς Αἰγίσθῳ θ' ὁμοῦ.

## ΚΛΤΤΑΙΜΝΙΣΤΡΑ.

ἐδεξάμην τὸ δηθέν· εἰδέναι δέ σου  
πρώτιστα χρήζω, τίς σ' ἀπέστειλεν βροτῶν.

## ΠΑΙΔΑΓΩΓΟΣ.

Φανοτεὺς ὁ Φωκεὺς, πρᾶγμα πορσύνων μέγα. 670

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

τὸ ποῖον, ὃ ἔξεν'; εἰπέ. παρὰ φίλου γὰρ ὃν  
ἀνδρὸς, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.

## ΠΑΙΔΑΓΩΓΟΣ.

τέθνηκ', Ορέστης. ἐν βραχεῖ ἔνυθεὶς λέγω.

## ΗΛΕΚΤΡΑ.

οὐλ' γὰρ τάλαιν', δλωλα τῆδ' ἐν ἡμέρᾳ.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

τί φησι, τί φησι, ὃ ἔξεινε; μὴ ταύτης κλύνε.

675

## ΠΑΙΔΑΓΩΓΟΣ.

θανόντι Ορέστην νῦν τε καὶ πάλαι λέγω.

## ΗΛΕΚΤΡΑ.

ἀπωλόμην δύστηνος, οὐδένεν εἰμ' ἔτι.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

σὺ μὲν τὰ σαύτης πρᾶσσο', ἐμοὶ δὲ σὺ, ἔξενε,  
τάληθὲς εἰπὲ, τῷ τρόπῳ διόλλυται;

## ΠΑΙΔΑΓΩΓΟΣ.

κἀπεμπόμην πρὸς ταῦτα, καὶ τὸ πᾶν φράσω.

680

κεῖνος γὰρ, ἐλθὼν εἰς τὸ κλεινὸν Ἑλλάδος

πρόσχημ' ἀγῶνος, Δελφικῶν ἀσθλων χάριν,

ὅτι' ἥσθετ' ἀνδρὸς ὁρθίων κηρυγμάτων

δρόμον προκηρύξαντος, οὗ πρώτη κρίσις,

εἰσῆλθε λαμπρὸς, πᾶσι τοῖς ἐκεῖ σέβας.

685

δρόμου δ' ἵσσας τῇ φύσει τὰ τέρματα,

νίκης ἔχων ἐξῆλθε πάντιμον γέρας.

χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,

οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη.

Ἐν δ' ἵσθι· ὅσων γὰρ εἰσεκήρυξαν βραβῆς

690

δρόμων διαύλων ἀσθλ', ἀπερ νομίζεται,

τούτων ἐνεγκὼν πάντα τάπινίκια  
 ἀλβίζετ', Ἀργεῖος μὲν ἀνακαλούμενος,  
 ὄνομα δ' Ὁρέστης, τοῦ τὸ κλεινὸν Ἐλλάδος  
 Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε. 695  
 καὶ ταῦτα μὲν τοιαῦθ'. ὅταν δέ τις θεῶν  
 βλάπτη, δύναιτ' ἀν οὐδ' ἀν ἰσχύων φυγεῖν.  
 κεῖνος γάρ, ἄλλης ἡμέρας, ὅθ' ἵππικῶν  
 ἦν, ἥλιον τέλλοντος, ἀκύποντος ἀγὼν,  
 εἰσῆλθε πολλῶν ἀρματηλατῶν μέτα. 700  
 εἰς ἦν Ἀχαιοὶ, εἰς ἀπὸ Σπάρτης, δύο  
 Λίβυες, ζυγωτῶν ἀρμάτων ἐπιστάται.  
 κάκεῖνος ἐν τούτοισι Θεσσαλίᾳς ἔχων  
 ἵππους ὁ πέμπτος. ἔκτος ἐξ Αἰτωλίας,  
 ἔνθαται πάλοις. ἕδομος Μάγνης ἀνήρ. 705  
 δ' ὅγδοος λεύκιππος, Λίνιαν γένος.  
 ἔνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο.  
 Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὅχον.  
 στάντες δ' ὅθ' αὐτοὺς οἱ τεταγμένοι βραβῆς  
 κλήροις ἐπηλαν καὶ κατέστησαν δίφρους, 710  
 χαλκῆς ὑπαὶ σάλπιγγος ἦξαν. οἱ δ' ἀμα  
 ἵπποις ὁμοκλήσαντες ἥνιας χεροῖν  
 ἔσεισάν. ἐν δὲ πᾶς ἐμεστάθη δρόμος  
 κτύπου κροτητῶν ἀρμάτων. κόνις δ' ἄνω  
 φορεῖθ'. ὁμοῦ δὲ πάντες ἀναμεμιγμένοι  
 φείδοντο κέντρων οὐδὲν, ὡς ὑπερβάλοι  
 χνούσας τις αὐτῶν καὶ φρυάγμαθ'. ἵππικά.  
 ὁμοῦ γάρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις  
 ἥφριζον, εἰσέβαλλον ἵππικαὶ πνοαί.

κεῦνος δ', ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων, 720  
 ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δ' ἀνεὶς  
 σειραῖον ἵππον, εἴργε τὸν προσκείμενον.  
 καὶ πρὶν μὲν ὄφθοι πάντες ἐστασαν δίφροι·  
 ἐπειτα δ' Αἰνιάνος ἀνδρὸς ἀστομοι  
 πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς, 725  
 τελοῦντες ἔκτον ἔβδομόν τ' ἥδη δρόμον,  
 μέτωπα συμπαίουσι Βαρκαίοις ὅχοις·  
 καντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ  
 ἔθρανε κάνεπιπτε, πᾶν δ' ἐπίμπλατο  
 ναναγίων Κρισαῖον ἵππικῶν πέδον. 730  
 γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἥνιοστρόφος  
 ἔξω παρασπᾷ κάνακωχεύει, παρεὶς  
 κλύδων' ἔφιππον ἐν μέσῳ κυκάμενον.  
 ἥλαυνε δ' ἐσχατὸς μὲν, ὑστέρας δ' ἔχων  
 πῶλους Ὁρέστης τῷ τέλει πίστιν φέρων. 735  
 ὁ δ', ὡς ὄφα μόνον νιν ἐλλελειμμένον,  
 ὀξὺν δι' ἄτων κέλαδον ἐνσείσας θοαῖς  
 πῶλοις, διώκει, καδέισώσαντε ζυγὰ  
 ἥλαυνέτην, τότ' ἄλλος ἄλλοθ' ἀτερος  
 κάρα προβάλλων ἵππικῶν ὀχημάτων. 740  
 καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους  
 ὄφθοῦθ' ὁ τλήμων ὄφθος ἐξ ὄφθῶν δίφρων·  
 ἐπειτα λύων ἥνιαν ἀριστερὰν  
 κάμπτοντος ἵππου, λανθάνει στήλην ἄκραν  
 παίσας· ἔθρανε δ' ἄξονος μέσας χνόας, 745  
 καδέ ἀντύγων ὄλισθε· σὺν δ' ἐλίσσεται  
 τμητοῖς ἴμᾶσι· τοῦ δὲ πίπτοντος πέδῳ,

πᾶλοι διεσπάρησαν ἐς μέσον δρόμον.  
 στρατὸς δ', ὅπως ὁρᾶ νιν ἐκπεπιωκότα  
 δίφρων, ἀνωλόνξε τὸν νεανίαν, 750  
 οἵ' ἔργα δράσας οἴα λαγχάνει κακά,  
 φορούμενος πρὸς οὐδας, ἄλλοτ' οὐδανῷ  
 σκέλη προφαίνων, ἐς τέ νιν διφρηλάται,  
 μόλις κατασχεθόντες ἐππικὸν δρόμον,  
 ἔλυσαν αἰματηρὸν, ὥστε μηδένα 755  
 γνῶναι φίλων ἴδοντ' ἀν ἄθλιον δέμας.  
 καὶ νιν πυρᾶ κέαντες εὐθὺς, ἐν βραχεῖ  
 χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ  
 φέρουσιν ἄνδρες Φωκέων τεταγμένοι,  
 ὅπως πατρῷας τύμβουν ἐκλάχοι χθονός. 760  
 τοιαῦτά σοι ταῦτ' ἔστιν, ὡς μὲν ἐν λόγοις,  
 ἀλγεινὰ, τοῖς δ' ἴδούσιν, οἵπερ εἴδομεν,  
 μέγιστα πάντων ὃν ὅπωπ' ἔγα κακῶν.

## ΧΟΡΟΣ.

φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι  
 πρόρρηιζον, ὡς ἔοικεν, ἔφθαρται γένος. 765

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ὦ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,  
 ἢ δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,  
 εἰ τοῖς ἐμαυτῆς τὸν βίον σώζω κακοῖς.

## ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὁδὸς ἀθυμεῖς, ὃ γύναι, τῷ νῦν λόγῳ;

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειγ ἔστιν· οὐδὲ γὰρ κακῶς 770  
 πάσχοντι μῖσος ὃν τέκη προσγίγνεται.

ΠΑΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ

οὐτοι μάτην γε. πῶς γάρ ἀν μάτην λέγοις;

εἴ μοι θανόντος πίστ' ἔχων τεκμήρια

προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγὼς, 775

μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς

ἀπέξενοῦτο· καί μ', ἐπεὶ τῆσδε χθονὸς

ἔξηλθεν, οὐκ ἔτ' εἶδεν· ἐγκαλῶν δέ μοι

φόνους πατρῷους, δείν' ἐπηπείλει τελεῖν·

ῶστ' οὐτε νυκτὸς ὅπνον οὐτ' ἐξ ἡμέρας 780

ἐμὲ στεγάζειν ἡδύν· ἀλλ' ὁ προστατῶν

χρόνος διηγέ μ' αἰὲν ὡς θανουμένην.

νῦν δ' — ἡμέρᾳ γάρ τηδ' ἀπηλλάγην φόδον

πρὸς τῆσδ' ἐκείνου θ·· ἥδε γάρ μείζων βλάβη

ξύνοικος ἦν μοι, τούμὸν ἐκπίνονος' ἀεὶ 785

ψυχῆς ἄκρατον αἷμα — νῦν δ' ἔκηλά που

τῶν τῆσδ' ἀπειλῶν οῦνεχ' ἡμερεύσομεν.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· νῦν γάρ οἰμῶξαι πάρα,

· Ορέστα, τὴν σὴν ἔυμφοροὰν, ὅθ' ὅδ' ἔχων

πρὸς τῆσδ' ὑβρίζει μητρός. ἄρ' ἔχει καλῶς; 790

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὐτοι σύ· κεῖνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκουσεν ὅν δεῖ, κἀπεκύρωσεν καλῶς.

## ΗΛΕΚΤΡΑ.

ὕβριζε. νῦν γάρ εὐτυχοῦσα τυγχάνεις.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὐκονν Ὁρέστης καὶ σὺ παύσετον τάδε.

795

## ΗΛΕΚΤΡΑ.

πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

πολλῶν ἀν ἥκοις, ὃ ἔν, ἔξιος τυχεῖν,  
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

## ΠΑΙΔΑΓΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἀν, εἰ τάδ' εῦ κυρεῖ.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκιστ', ἐπείπερ οὗτ' ἐμοῦ κατάξι' ἀν  
πράξειας, οὗτε τοῦ πορεύσαντος ἔνον.  
ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοῶν  
ἢ τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

800

## ΗΛΕΚΤΡΑ.

ἄρ' ὑμὶν ὡς ἀλγοῦσα κάδυνωμένη  
δεινῶς δακρύσαι κάπικωκύσαι δοκεῖ  
τὸν υἱὸν ἡ δύστηνος ἀδ' ὀλωλότα;  
ἀλλ' ἐγγελῶσα φροῦδος. ὃ τάλαιν' ἐγώ·  
'Ορέστα φίλταθ', ὡς μ' ἀπώλεσας θανών.

805

ἀποσπάσας γάρ τῆς ἐμῆς οὔχει φρενὸς  
αἴ μοι μόναι παρῆσαν ἐλπίδων ἔτι,  
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε  
κάμοῦ ταλαίνης. νῦν δὲ ποῖ με χρὴ μολεῖν;  
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη  
καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν  
ἐν τοῖσιν ἔχθίστοισιν ἀνθρώπων ἐμοὶ,

810

815

φονεῦσι πατρός. ἀρά μοι καλῶς ἔχει; ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου  
ξύνοικος ἔσσομ', ἀλλὰ τῷδε πρὸς πύλῃ  
παρεῖσ' ἐμαυτὴν ἄφιλος αὐτανῶ βίον.

πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,  
τῶν ἔνδον ὄντων · ὡς χάρις μὲν, ἦν κτάνη,  
λύπη δ', ἐὰν ζῶ · τοῦ βίου δ' οὐδεὶς πόθας.

820

## ΧΟΡΟΣ.

ποῦ ποτε κεραυνοὶ Λιὸς, ή ποῦ φαέθων  
Ἄλιος, εἰ ταῦτ' ἐφορῶντες  
κρύπτουσιν ἔκηλοι;

825

## ΗΛΕΚΤΡΑ.

ἢ ἔ, αἰαῖ.

## ΧΟΡΟΣ.

ὦ παῖ, τί δαχρυεις;

## ΗΛΕΚΤΡΑ.

φεῦ.

## ΧΟΡΟΣ.

μηδὲν μέγ' ἀνσης.

830

## ΗΛΕΚΤΡΑ.

ἀπολεῖς.

## ΧΟΡΟΣ.

πᾶς;

## ΗΛΕΚΤΡΑ.

εἰ τῶν φανερῶς οἰχομένων  
εἰς Ἀΐδαν ἐλπίδ' ὑποί-  
σεις, κατ' ἐμοῦ τακομένας  
μᾶλλον ἐπεμβάσει.

835

824 — 836. = 837 — 848.

ΧΟΡΟΣ.

οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις  
ἔρκεσι κρυφθέντα γυναικῶν·  
καὶ νῦν ὑπὸ γαίας

ΗΛΕΚΤΡΑ.

Ἐ, Ἐ, ἴω.

840

ΧΟΡΟΣ.

πάμψυχος ἀνάσσει.

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

φεῦ δῆτ'· ὀλοὰ γὰρ—

ΗΛΕΚΤΡΑ.

ἐδάμην.

ΧΟΡΟΣ.

ναι.

845

ΗΛΕΚΤΡΑ.

οἶδ' οἶδ'· ἐφάνη γὰρ μελέτωρ  
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ'  
οὐτις ἔτ' ἔσθ'· δις γὰρ ἔτ' ἦν,  
φροῦδος ἀναρπασθείσι.

ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

ΗΛΕΚΤΡΑ.

κάγὼ τοῦδ' ἵστωρ, ὑπερίστωρ,  
πανσύγχρονος παμμήνως πολλῶν  
στυγνῶν τ' ἀχέων αἰῶνι.

850

ΧΟΡΟΣ.

εἰδομεν ἀ θροεῖς.

849 — 859. = 860 — 870.

## ΙΛΕΚΤΡΑ.

μή μέ νυν μηκέτι  
παραγάγῃς, ἵν' οὐ

865

## ΧΟΡΟΣ.

τί φῆς;

## ΙΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόκων  
εὐπατριδᾶν τ' ἀρωγαί.

## ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφυ μόρος.

860

## ΙΛΕΚΤΡΑ.

ἥ καὶ χαλαργοῖς ἐν ἀμίλλαις  
οῦτως, ὡς κείνῳ δυστάνῳ,  
τμητοῖς ὀλκοῖς ἐγκυρῶσαι;

## ΧΟΡΟΣ.

ἄσκοπος ἀ λάβα.

## ΙΛΕΚΤΡΑ.

πῶς γὰρ οὐκ; εἰ δένος  
ἄτερ ἐμᾶν χερῶν

865

## ΧΟΡΟΣ.

παπαῖ.

## ΙΛΕΚΤΡΑ.

κέκευθεν, οῦτε του τάφου ἀντιάσας  
οῦτε γόσων παρ' ἡμῶν.

870

## ΧΡΥΣΟΘΕΜΙΣ.

ὑφ' ἡδονῆς τοι, φιλτάτη, διώκομαι,  
τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.  
φέρω γὰρ ἡδονᾶς τε, κανάπανλαν ὅν

πάροιθεν εἶχες καὶ κατέστενες κακῶν.

ΗΛΕΚΤΡΑ.

πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺ πημάτων  
ἀρηξιν, οἷς ἵστιν οὐκ ἔνεστ' ἴδεῖν;

ΧΡΤΣΟΘΕΜΙΣ.

πάρεστ' Ὁρέστης ἡμὶν, ἵσθι τοῦτ' ἐμοῦ  
κλύνουσ', ἐναργῆς, ὅσπερ εἰσορᾶς ἐμέ.

ΗΛΕΚΤΡΑ.

ἀλλ' ἦ μέμηνας, ὡς τάλαινα, καπὶ τοῖς  
σαυτῆς κακοῖσι καπὶ τοῖς ἐμοῖς γελῆς;

ΧΡΤΣΟΘΕΜΙΣ.

μὰ τὴν πατρῷαν ἔστιαν, ἀλλ' οὐχ ὕβρει  
λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῶν.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· καὶ τίνος βροτῶν λόγον  
τόνδ' εἰσακούσασ', ὅδε πιστεύεις ἄγαν;

ΧΡΤΣΟΘΕΜΙΣ.

ἐγὼ μὲν ἐξ ἐμοῦ τε κούκη ἄλλου σαφῆ  
σημεῖ' ἴδοῦσα, τῷδε πιστεύω λόγῳ.

ΗΛΕΚΤΡΑ.

τίν', ὡς τάλαιν', ἴδοῦσα πίστιν; ἐς τί μοι  
βλέψασα θάλπει τῷδ' ἀνηκέστῳ πυρί;

ΧΡΤΣΟΘΕΜΙΣ.

πρός νυν θεῶν, ἄκουσον, ὡς μαθοῦσά μου,  
τὸ λοιπὸν ἡ φρονοῦσαν ἡ μωρὰν λέγῃς.

ΗΛΕΚΤΡΑ.

σὺ δ' οὖν λέγ', εἰς σοι τῷ λόγῳ τις ἡδονή.

ΧΡΤΣΟΘΕΜΙΣ.

καὶ δὴ λέγω σοι πᾶν δσον κατειδόμην.

κεῖνος δ', ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων,  
ἔχριμπτ' αεὶ σύριγγα, δεξιὸν δ' ἀνεὶς  
σειραῖν οὐ ππον, εἶφε τὸν προσκείμενον.  
καὶ πρὶν μὲν ὁρθὸν πάντες ἔστασαν δίφροι·

ἔπειτα δ' Αἰνιᾶνος ἀνδρὸς ἀστομοι  
πῶλοι βίᾳ φέρουσιν, ἐκ δ' ὑποστροφῆς,  
τελοῦντες ἔχτον ἔβδομόν τ' ἥδη δρόμον,  
μέτωπα συμπαίουσι Βαρκαίοις ὄχοις·  
κἀντεῦθεν ἄλλος ἄλλον ἐξ ἐνὸς κακοῦ  
ἔθραυνε κἀνέπιπτε, πᾶν δ' ἐπίμπλατο  
ναυαγίων Κρισαῖν οὐ ππικῶν πέδον.

γνοὺς δ' οὐξ Ἀθηνῶν δεινὸς ἥντιστροφος  
ἔξω παρασπᾷ κἀνακωχεύει, παρεὶς  
κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.

ἡλαυνε δ' ἐσχατος μὲν, ὑστέρας δ' ἔχων  
πῶλους Ὁρέστης τῷ τέλει πίστιν φέρων.

ο δ', ὡς ὁρῆ μόνον νιν ἐλλελειμμένον,  
δέξὺν δι' ὕτων κέλαδον ἐνσείσας θοαῖς  
πῶλοις, διώκει, καξισώσαντε ζυγά  
ἡλαυνέτην, τότ' ἄλλος ἄλλοθ' ἀτερος

κάρα προσβάλλων οὐ ππικῶν ὀχημάτων.

καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους  
ἀρθούνθ' ο τλήμων ὁρθὸς ἐξ ὁρθῶν δίφρων·

ἔπειτα λύνων ἡνίαν ἀριστερὰν

κάμπτοντος οὐ ππον, λανθάνει στήλην ἄκραν  
παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας,

καὶ ἀντύγων ὕλισθε· σὺν δ' ἐλίσσεται  
τμητοῖς ἴμᾶσι· τοῦ δὲ πίπτοντος πέδῳ,

720

725

730

735

740

745

πᾶλοι διεσπάρησαν ἐς μέσον δρόμον.  
 στρατὸς δ', ὅπως ὁρᾷ νιν ἐκπεπιωκότα  
 δίφρων, ἀνωλόλυξε τὸν νεανίαν, 750  
 οἵ' ἔργα δράσας οἴα λαγχάνει κακόν,  
 φροσούμενος πρὸς οὐδας, ἀλλοτ' οὐδανῷ  
 σκέλη προφαίνων, ἐς τέ νιν διφρηλάται,  
 μόλις κατασχεθόντες ἵππικὸν δρόμον,  
 ἔλυσαν αἵματηρὸν, ὥστε μηδένα 755  
 γνῶναι φίλων ἴδοντ' ἀν ἄθλιον δέμας.  
 καὶ νιν πυρῷ κέαντες εὐθὺς, ἐν βραχεῖ  
 χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ  
 φέρουσιν ἄνδρες Φωκέων τεταγμέναι,  
 ὅπως πατρῷας τύμβον ἐκλάχοι χθονός. 760  
 τοιαῦτά σοι ταῦτ' ἔστιν, ὡς μὲν ἐν λόγοις,  
 ἀλλγεινὰ, τοῖς δ' ἴδοῦσιν, οἵπερ εἴδομεν,  
 μέγιστα πάντων ὡν ὅπωπ' ἔγω κακῶν.

## ΧΟΡΟΣ.

φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι  
 πρόρρηζον, ὡς ἔοικεν, ἔφθαρται γένος.

765

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἄ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,  
 ἢ δεινὰ μὲν, κέρδη δέ; λυπηρῶς δ' ἔχει,  
 εἰ τοῖς ἐμαυτῆς τὸν βίον σώζω κακοῖς..

## ΠΑΙΔΑΓΩΓΟΣ.

τί δ' ὁδὸς ἀθυμεῖς, ὃ γύναι, τῷ νῦν λόγῳ;

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

δεινὸν τὸ τίκτειν ἔστιν· οὐδὲ γάρ κακῶς  
 πάσχοντι μῖσος ὃν τέκη προσγίγνεται.

770

ΠΛΙΔΑΓΩΓΟΣ.

μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ

οὐτοι μάτην γε. πῶς γάρ ἀν μάτην λέγοις;

εἰ μοι θανόντος πίστ' ἔχων τεκμήρια

προσῆλθες, δόσις τῆς ἐμῆς ψυχῆς γεγὼς, 775

μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς

ἀπεξενοῦτο· καί μ', ἐπεὶ τῆσδε χθονὸς

ἔξηλθεν, οὐκ ἔτ' εἰδεν· ἔγκαλων δέ μοι

φόνους πατρῷους, δείν' ἐπηπείλει τελεῖν·

ῶστ' οὐτε νυκτὸς ὑπνον οὐτ' ἐξ ἡμέρας 780

ἔμε στεγάζειν ἥδυν· ἀλλ' ὁ προστατῶν

χρόνος διῆγέ μ' αἰὲν ὡς θανουμένην.

νῦν δ' — ἡμέρᾳ γάρ τηδ' ἀπηλλάγην φόβον

πρὸς τῆσδε ἔκείνου θ· ἥδε γάρ μείζων βλάβη

ἔνυοικος ἦν μοι, τούμὸν ἐκπίνονος' ἀεὶ 785

ψυχῆς ἄκρατον αἷμα — νῦν δ' ἔκηλά που

τῶν τῆσδε ἀπειλῶν οὔνεχ' ἡμερεύσομεν.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαινα· νῦν γάρ οἰμᾶξαι πάρα,

· Ορέστα, τὴν σὴν ἔνυμφοροὰν, ὅθ' ὅδ' ἔχων

πρὸς τῆσδε ὑβρίζει μητρός. ἄρ' ἔχει καλῶς; 790

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οὐτοι σύ· κεῖνος δ' ὡς ἔχει καλῶς ἔχει.

ΗΛΕΚΤΡΑ.

ἄκουε, Νέμεσι τοῦ θανόντος ἀρτίως.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἥκουσεν ὅν δεῖ, κἀπεκύρωσεν καλῶς.

## ΗΛΕΚΤΡΑ.

ὕδριξε. νῦν γάρ εὐτυχοῦσα τυγχάνεις.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

οὐκονν Ὁρέστης καὶ σὺ παύσετον τάδε.

795

## ΗΛΕΚΤΡΑ.

πεπαύμεθ' ἡμεῖς, οὐχ ὅπως σε παύσομεν.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

πολλῶν ἀν ἥκοις, ὃ ἔν, ἃξιος τυχεῖν,  
εἰ τήνδε ἐπαυσας τῆς πολυγλώσσου βοῆς.

## ΠΑΙΔΑΓΛΩΓΟΣ.

οὐκοῦν ἀποστείχοιμ' ἀν, εἰ τάδε εὖ κυρεῖ.

## ΚΛΑΤΤΑΙΜΝΗΣΤΡΑ.

ἥκιστ' ἐπείπερ οὐτ' ἐμοῦ κατάξι' ἀν  
πράξειας, οὕτε τοῦ πορεύσαντος ἔνου.  
ἀλλ' εἴσιθ' εἴσω τήνδε δ' ἔκτοθεν βοῶν  
ἢ τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.

800

## ΗΛΕΚΤΡΑ.

ἀρ' ὑμὶν ὡς ἀλγοῦσα καδύνωμένη  
δεινῶς δακρῦσαι καπικωκῦσαι δοκεῖ  
τὸν υἱὸν ἡ δύστηνος ὃδ' ὀλωλότα;  
ἀλλ' ἐγγελῶσα φροῦδος. ὃ τάλαιν' ἐγώ.

805

Ὅρέστα φίλταθ', ὡς μ' ἀπώλεσας θανάν.

ἀποσπάσας γάρ τῆς ἐμῆς οἰχεὶ φρενὸς  
αἴ μοι μόναι παρῆσαν ἐλπίδων ἔτι,  
σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε  
καμούν ταλαίνης. νῦν δὲ ποῦ με χρὴ μολεῖν;  
μόνη γάρ εἰμι, σοῦ τ' ἀπεστερημένη  
καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν  
ἐν τοῖσιν ἔχθίστοισιν ἀνθρώπων ἐμοὶ,

810

815

φονεῦσι πατρός. ἀρά μοι καλῶς ἔχει ;  
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου  
 ξύνοικος ἔσσομ', ἀλλα τῆδε πρὸς πύλῃ  
 παρεῖσ' ἐμαντὴν ἀφιλος αὐτανῶ βίον.  
 πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται,  
 τῶν ἔνδον ὄντων · ὡς χάρις μὲν, ἦν κτάνη,  
 λύπη δ', ἐὰν ζῶ · τοῦ βίου δ' οὐδεὶς πόθας.

ΧΟΡΟΣ.

ποῦ ποτε κεραυνοὶ Διὸς, ή ποῦ φαέθων  
 "Ἄλιος, εἰ ταῦτ' ἐφορῶντες  
 κρύπτουσιν ἔκηλοι ;

ΗΛΕΚΤΡΑ.

Ἐ Ἐ, αἰαῖ.

ΧΟΡΟΣ.

Ὥ παι, τί δακρυεις ;

ΗΛΕΚΤΡΑ.

φεῦ.

ΧΟΡΟΣ.

μηδὲν μέγ' ἀνσης.

ΗΛΕΚΤΡΑ.

ἀπολεῖς.

ΧΟΡΟΣ.

πῶς ;

ΗΛΕΚΤΡΑ.

εἰ τῶν φανερῶς οἰχομένων  
 εἰς Ἀΐδαν ἐλπίδ' ὑποί-  
 σεις, κατ' ἐμοῦ τακομένας  
 μᾶλλον ἐπεμβάσει.

830

835

## ΧΟΡΟΣ.

οιδα γαρ ἄνακτ· Ἀμφιάρεων χρυσοδέτοις  
ἔρχεσι κρυφθέντα γυναικῶν·  
καὶ νῦν ὑπὸ γαίας

## ΗΛΕΚΤΡΑ.

Ἐ, Ἐ, ἵώ.

840

## ΧΟΡΟΣ.

πάμψυχος ἀνδρεσσει.

## ΗΛΕΚΤΡΑ.

φεῦ.

## ΧΟΡΟΣ.

φεῦ δῆτ· ὀλοὰ γὰρ —

## ΗΛΕΚΤΡΑ.

ἐδάμη.

## ΧΟΡΟΣ.

ναί.

845

## ΗΛΕΚΤΡΑ.

οἰδ' οἰδ'· ἐφάνη γὰρ μελέτωρ  
ἀμφὶ τὸν ἐν πένθει· ἐμοὶ δ'  
οὐτις ἔτ· ἔσθ·· ὃς γὰρ ἔτ· ἦν,  
φροῦδος ἀναρπασθεῖς.

## ΧΟΡΟΣ.

δειλαία δειλαίων κυρεῖς.

## ΗΛΕΚΤΡΑ.

κάγω τοῦδ' ἵστωρ, ὑπερίστωρ,  
πανσύρτῳ παμμήνῳ πολλῶν  
στυγνῶν τ' ἀχέων αἰῶνι.

850

## ΧΟΡΟΣ.

εἴδεμεν ἀ θροεῖς.

849 — 859. = 860 — 870.

## ΙΛΕΚΤΡΑ.

μή μέ νυν μηκέτι  
παραγάγης, ἵν' οὐ

855

## ΧΟΡΟΣ.

τί φῆς;

## ΙΛΕΚΤΡΑ.

πάρεισιν ἐλπίδων ἔτι κοινοτόκων  
εὐπατριδᾶν τ' ἀρωγαί.

## ΧΟΡΟΣ.

πᾶσι θνατοῖς ἔφυ μόρος.

860

## ΙΛΕΚΤΡΑ.

ἢ καὶ χαλαργοῖς ἐν ἀμίλλαις  
οῦτως, ὡς κείνῳ δυστάνῳ,  
τιμητοῖς ὀλκοῖς ἐγκυρσαι;

## ΧΟΡΟΣ.

ἄσκοπος ἀ λώβα.

## ΙΛΕΚΤΡΑ.

πᾶς γὰρ οὐκ; εἰ δένος  
ἄτερ ἐμᾶν χερῶν

865

## ΧΟΡΟΣ.

παπαῖ.

## ΙΛΕΚΤΡΑ.

κέκενθεν, οῦτε του τάφου ἀντιάσας  
οῦτε γόνων παρ' ἡμῖν.

870

## ΧΡΥΣΟΘΕΜΙΣ.

ὑφ' ἡδονῆς τοι, φιλτάτη, διώκομαι,  
τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν.  
φέρω γὰρ ἡδονάς τε, κανάπανταν ὅν

πάροιθεν εἰχεις καὶ κατέστενες κακῶν.

## ΗΛΕΚΤΡΑ.

πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺ πημάτων  
ἀφηξιν, οἷς ἵασιν οὐκ ἔνεστ' ἴδεῖν ;

## ΧΡΤΣΟΘΕΜΙΣ.

πάρεστ' Ὁρέστης ἡμῖν, ἵσθι τοῦτ' ἐμοῦ  
κλύουσ', ἐναργῶς, ὥσπερ εἰσορῆσεν ἐμέ.

## ΗΛΕΚΤΡΑ.

ἀλλ' ἦ μέμηνας, ὃ τάλαινα, καπὲ τοῖς  
σαυτῆς κακοῖσι καπὲ τοῖς ἐμοῖς γελᾷς ;

## ΧΡΤΣΟΘΕΜΙΣ.

μὰ τὴν πατρῷαν ἐστίαν, ἀλλ' οὐχ ὕβρει  
λέγω τάδ', ἀλλ' ἐκεῖνον ὃς παρόντα νῷν.

## ΗΛΕΚΤΡΑ.

οἶμοι τάλαινα· καὶ τίνος βροτῶν λόγον  
τόνδ' εἰσακούσασ', ὅδε πιστεύεις ἄγαν;

## ΧΡΤΣΟΘΕΜΙΣ.

ἐγὼ μὲν ἐξ ἐμοῦ τε κούκι ἄλλου σαφῆ  
σημεῖον ἴδούσα, τῷδε πιστεύω λόγῳ.

## ΗΛΕΚΤΡΑ.

τίν', ὃ τάλαιν', ἴδούσα πίστιν; ἐσ τί μοι  
βλέψασα θάλπει τῷδ' ἀνηκέστω πυρί;

## ΧΡΤΣΟΘΕΜΙΣ.

πρός νυν θεῶν, ἄκουσον, ὃς μαθοῦσά μου,  
τὸ λοιπὸν ἦ φρονοῦσαν ἦ μαραν λέγεις.

## ΗΛΕΚΤΡΑ.

σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ἴδοντή.

## ΧΡΤΣΟΘΕΜΙΣ.

καὶ δὴ λέγω σοι πᾶν δόσον κατειδόμην.

ἐπεὶ γὰρ ἥλθον πατρος ἀρχαῖον ταφον,  
ὅφω κολώνης ἐξ ἀκρας νεοφόρους  
πηγὰς γάλακτος, καὶ περιστεφῆ κύκλῳ  
πάντων ὅσ' ἐστὶν ἀνθέων θήκην πατρός.  
ἴδουσα δ' ἔσχον θαῦμα, καὶ περισκοπῶ  
μή πού τις ήμεν ἐγγύτερη βροτῶν.  
ώς δ' ἐν γαλήνῃ πάντ' ἐδερχόμην τόπον,  
τύμβου προσεῖφπον ἀσσον· ἐσχάτης δ' ὅρῳ  
πυρᾶς νεωρῆ βόστρυχον τετμημένον.  
κεύθυς τάλαιν' ὡς εἶδον, ἐμπαίει τί μοι  
ψυχῇ σύνηθες ὅμμα, φιλτάτου βροτῶν  
πάντων Ὁρέστου τοῦθ' ὁρᾶν τεκμήριον·  
καὶ χερσὶ βαστάσασα, δυσφημῶ μὲν οὖ,  
χαρᾶ δὲ πίμπλημ' εὐθύς ὅμμα δαχρύων.  
καὶ νῦν θ' ὁμοίως καὶ τότ' ἐξεπίσταμαι  
μή του τόδ' ἀγλαῖσμα πλὴν κείνου μολεῖν.  
τῷ γὰρ προσήκει πλήν γ' ἐμοῦ καὶ σοῦ τόδε;  
καγὰ μὲν οὐκ ἐδρασα, τοῦτ' ἐπίσταμαι,  
οὐδ' αὖ σύ. πῶς γάρ; ή γε μηδὲ πρὸς θεοὺς  
ἐξεστ' ἀκλανύστῳ τῆσδ' ἀποστῆναι στέγης.  
ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' οὐ νοῦς φιλεῖ  
τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθανεν·  
ἀλλ' ἔστ' Ὁρέστου ταῦτα τάπιτίμια.  
ἀλλ', ὡς φίλη, θάρσυνε. τοῖς αὐτοῖσί τοι  
οὐχ αὐτὸς ἀεὶ δαιμόνων παραστατεῖ.  
νῦν δ' ἦν τὰ πρόσθεν στυγνός· ή δὲ νῦν ἵσως  
πολλῶν ὑπάρξει κῦρος ἡμέρα καλῶν.

897

900

905

910

915

## ΗΛΕΚΤΡΑ.

- φεῦ, τῆς ἀνοίας ὡς σ' ἐποικτείφω πάλαι. 920

## ΧΡΤΣΟΘΕΜΙΣ.

τί δ' ἔστιν; οὐ πρὸς ἡδονὴν λέγω τάδε;

## ΗΛΕΚΤΡΑ.

οὐκ οἰσθ' ὅποι γῆς οὐδὲ ὅποι γνώμης φέρει.

## ΧΡΤΣΟΘΕΜΙΣ.

πᾶς δ' οὐχ ἔγω κάτιοιδ' ἢ γ' εἰδον ἐμφανῶς;

## ΗΛΕΚΤΡΑ.

τέθνηκεν, ὃ τάλαινα· τάκείνου δέ σοι

σωτῆρι' ἔφει· μηδὲν ἐς κεῖνόν γ' ὅρα. 925

## ΧΡΤΣΟΘΕΜΙΣ.

οἵμοι τάλαινα· τοῦ τάδ' ἥκουσας βροτῶν;

## ΗΛΕΚΤΡΑ.

τοῦ πλησίον παρόντος, ἥνικ' ἀλλυτο.

## ΧΡΤΣΟΘΕΜΙΣ.

καὶ ποῦ στιν οὗτος; Θαῦμά τοι μ' ὑπέρχεται.

## ΗΛΕΚΤΡΑ.

κατ' οἶκον, ἡδὺς, οὐδὲ μητρὶ δυσχερής.

## ΧΡΤΣΟΘΕΜΙΣ.

οἵμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν 930  
τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;

## ΗΛΕΚΤΡΑ.

οἵμαι μάλιστ', ἔγωγε τοῦ τεθνηκότος

ανημεῖ· Ὁρέστον ταῦτα προσθεῖναι τινά.

## ΧΡΤΣΟΘΕΜΙΣ.

ὦ δυστυχής· ἔγὼ δὲ σὺν χαρᾶ λόγους

τοιούσδ' ἔχουσ' ἔσπευδον, οὐκ εἰδυῖ' ἄρα

ἶν' ἥμεν ἄτης· ἀλλὰ νῦν, δοῦ, ἵκόμην,

τά τ' ὅντα πρόσθεν ἄλλα θ' εὐρίσκω κακά.

ΗΛΕΚΤΡΑ.

οὐτως ἔχει σοι ταῦτ'· ἐάν δέ μοι πίθη,  
τῆς νῦν παρούσης πημονῆς λύσεις βάρος.

ΧΡΤΣΟΘΕΜΙΣ.

- ἢ τοὺς θανόντας ἔξαναστήσω ποτέ;

940

ΗΛΕΚΤΡΑ.

οὐκ ἔσθ' ὅ γ' εἰπον· οὐ γὰρ ἄδ' ἀφρων ἔφυν.

ΧΡΤΣΟΘΕΜΙΣ.

τί γὰρ κελεύεις ἀν ἔγω φερέγγυος;

ΗΛΕΚΤΡΑ.

τλῆναι σε δρῶσαν ἀν ἔγω παραινέσω.

ΧΡΤΣΟΘΕΜΙΣ.

ἄλλ' εἰ τις ὠφέλειά γ', οὐκ ἀπώσομαι.

ΗΛΕΚΤΡΑ.

ὅρα, πόνου τοι χωρὶς οὐδὲν εὔτυχεῖ.

ΧΡΤΣΟΘΕΜΙΣ.

ὅρω. ξυνοίσω πᾶν δσονπερ ἀν σθένω.

ΗΛΕΚΤΡΑ.

ἄκουε δὴ νῦν ή βεβούλευματι τελεῖν.

παρουσίαν μὲν οἰσθα καὶ σύ που φύλων

ώς οὐτις ἡμῖν ἐστιν, ἄλλ' "Αἰδης λαβὼν

ἀπεστέρηκε, καὶ μόνα λελείμμεθον.

950

ἔγω δ', ἔως μὲν τὸν κασίγνητον βίω

θάλλοντά τ' εἰσήκουον, εἶχον ἐλπίδας,

φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός.

νῦν δ' ἡνίκ' οὐκ ἔτ' ἐστιν, εἰς σὲ δὴ βλέπω,

ὅπως τὸν αὐτόχειφα πατρῷου φόνου

955

ξὺν τῇδ' ἀδελφῇ μη κατοκνήσεις κτανεῖν,

*Αἴγισθον.* οὐδὲν γάρ σε δεῖ κρύπτειν μ' ἔτι.  
 - ποὶ γάρ μενεῖς ἄρθυμος, εἰς τίν' ἐλπίδων  
 βλέψασ' ἔτ' ὄρθην; ἢ πάρεστι μὲν στένειν  
 πλούτου πατρόφου κτῆσιν ἐστεφημένη,  
 πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου  
 ἀλεκτρα γηράσκουσαν ἀνυμέναιά τε.  
 καὶ τῶνδε μέντοι μηκέτ' ἐλπίσῃς ὅπως  
 τεύξει ποτ'. οὐ γάρ ὡδὸς ἀβουλός ἐστιν ἀνὴρ  
*Αἴγισθος,* ὥστε σόν ποτ' ἢ κάμον γένος  
 βλαστεῖν ἔασαι, πημονὴν αὐτῷ σαφῆ.  
 ἀλλ' ἦν ἐπίσπη τοῖς ἐμοῖς βουλεύμασιν,  
 πρῶτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω  
 θανόντος οἰσει, τοῦ κασιγνήτου θ' ἄμα.  
 ἔπειτα δ', ὥσπερ ἔξεφυς, ἐλευθέρα  
 καλεῖ τὸ λοιπὸν, καὶ γάμων ἐπαξίων  
 τεύξει. φιλεῖ γάρ πρὸς τὰ χρηστὰ πᾶς ὄραν.  
 λόγῳ γε μὴν εὔκλειαν οὐχ ὄρφες ὅσην  
 σαυτῇ τε κάμοι προσθαλεῖς πεισθεῖσά μοι;  
 τίς γάρ ποτ' ἀστῶν ἢ ἔνων ἡμᾶς ἰδῶν  
 τοιοῦσδ' ἐπαίνοις οὐχὶ δεξιώσεται;  
 "Ιδεσθε τώδε τῷ κασιγνήτῳ, φίλοι,  
 ὁ τὸν πατρόφου οίκον ἔξεσωσάτην,  
 ὁ τοῖσιν ἔχθροῖς εὐ βεβηκόσιν ποτὲ  
 ψυχῆς ἀφειδήσαντε προύστητην φόνου.  
 τούτῳ φιλεῖν χρὴ, τώδε χρὴ πάντας σέβειν.  
 τώδ' ἔν θ' ἐορταῖς ἔν τε πανδήμῳ πόλει  
 τιμᾶν ἀπαντας οὖνεκ' ἀνδρείας χρεών.—  
 τοιαῦτά τοι νῷ πᾶς τις ἔξεφει βροτῶν,

ζώσαιν θανούσαιν θ' ὥστε μὴ κλιπεῖν κλέος. 985  
 ἀλλ', ὃ φίλη, πείσθητι, συμπόνει πατρὶ,  
 σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμὲ,  
 παῦσον δὲ σαυτὴν, τοῦτο γιγνώσκουσ', δτὶ  
 ἔτην αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.

## ΧΟΡΟΣ.

ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990  
 καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.

## ΧΡΤΣΟΘΕΜΙΣ.

καὶ πρὶν γε φωνεῖν, ὡς γυναῖκες, εἰ φρενῶν  
 ἐτύγχαν' αὐτῇ μὴ κακῶν, ἐσώζετ' ἄν  
 τὴν εὐλάβειαν, ὕσπερ οὐχὶ σώζεται.

ποῖ γάρ ποτ' ἐμβλέψασα, τοιοῦτον θράσος 995  
 αὐτῇ θ' ὅπλίζει, κάμ' ὑπηρετεῖν καλεῖς;  
 οὐκ εἰσορᾶς; γυνὴ μὲν, οὐδ' ἀνὴρ ἔφυς,  
 σθένεις δ' ἔλασσον τῶν ἐναντίων χερί.  
 δαίμων δὲ τοῖς μὲν εὐτυχῆς καθ' ἡμέραν,  
 ἥμεν δ' ἀποδῆει κάπι μηδὲν ἔρχεται.

τίς οὖν, τοιοῦτον ἄνδρα βουλεύων ἔλεῖν,  
 ἄλυπος ἀτης ἔξαπαλλαχθήσεται;  
 ὅρα, κακῶς πράσσοντε μὴ μείζω κακὰ  
 κτησώμεθ', εἰ τις τούσδ' ἀκούσεται λόγους.  
 λύει γάρ ἥμᾶς οὐδὲν οὐδ' ἐπωφελεῖ

βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.  
 οὐ γάρ θανεῖν ἔχθιστον, ἀλλ' ὅταν θανεῖν  
 κρήτῶν τις εἴτα μηδὲ τοῦτ' ἔχῃ λαβεῖν.  
 ἀλλ' ἀντιδέω, πρὶν πανωλέθρους τὸ πᾶν  
 ἥμᾶς τ' ὀλέσθαι καέξερημῶσαι γένος,

κατάσχεις ὁργὴν. καὶ τὰ μὲν λελεγμένα  
ἀρδητ' ἔγώ σοι κάτελῇ φυλάξομαι,  
αὐτὴ δὲ νοῦν σχέσις ἀλλὰ τῷ χρόνῳ ποτὲ,  
σθένουσα μηδὲν τοῖς κρατοῦσιν εἰκαθεῖν.

## ΧΟΡΟΣ.

πείθου. προνοίας οὐδὲν ἀνθρώποις ἔφυ  
κέρδος λαβεῖν ἄμεινον, οὐδὲ νοῦ σοφοῦ.

1015

## ΗΛΕΚΤΡΑ.

ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'  
ἡδη σ' ἀποφρίψουσαν ἀπηγγελλόμην.  
ἀλλ' αὐτόχειρί μοι μόνῃ τε δραστέον  
τοῦργον τόδ'· οὐ γὰρ δὴ κενόν γ' ἀφήσομεν. 1020

## ΧΡΤΣΟΘΕΜΙΣ.

φεῦ·  
εἰθ' ἄφελες τοιάδε τὴν γνώμην πατρὸς  
θνήσκοντος εἶναι· πάντα γὰρ κατειργάσω.

## ΗΛΕΚΤΡΑ.

ἀλλ' ἦν φύσιν γε, τὸν δὲ νοῦν ἥσσων τότε.

## ΧΡΤΣΟΘΕΜΙΣ.

ᾶσκει τοιαύτη νοῦν δι' αἰῶνος μένειν

## ΗΛΕΚΤΡΑ.

ώς οὐχὶ συνδράσουσα νουθετεῖς τάδε. 1025

## ΧΡΤΣΟΘΕΜΙΣ.

εἰκὸς γὰρ ἐγγειροῦντα καὶ πράσσειν κακῶς.

## ΗΛΕΚΤΡΑ.

ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.

## ΧΡΤΣΟΘΕΜΙΣ.

ἀνέξομαι κλένουσα χῶταν εῦ λέγης.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ ποτ' ἐξ ἐμοῦ γε μὴ πάθης τόδε.

ΧΡΤΣΟΘΕΜΙΣ.

μακρὸς τὸ κρῖναι ταῦτα χῶ λοιπὸς χρόνος.

1030

ΗΛΕΚΤΡΑ.

ἄπελθε. σοὶ γὰρ ὀφέλησις οὐκ ἔνι.

ΧΡΤΣΟΘΕΜΙΣ.

ἔνεστιν. ἀλλὰ σοὶ μάθησις οὐ πάρα.

ΗΛΕΚΤΡΑ.

ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῆ.

ΧΡΤΣΟΘΕΜΙΣ.

οὐδ' αὖ τοσοῦτον ἔχθος ἔχθαιρω σ' ἔγώ.

ΗΛΕΚΤΡΑ.

ἀλλ' οὖν ἐπίστω γ' οὐ μ' ἀτιμίας ἄγεις.

ΧΡΤΣΟΘΕΜΙΣ.

ἀτιμίας μὲν οὐ, προμηθίας δέ σου.

ΗΛΕΚΤΡΑ.

τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;

ΧΡΤΣΟΘΕΜΙΣ.

· δταν γὰρ εὐ φρονῆς, τόθ' ἡγήσει σὺ νῶν.

ΗΛΕΚΤΡΑ.

ἡ δεινὸν εὖ λέγουσαν ἔξαμαρτάνειν.

ΧΡΤΣΟΘΕΜΙΣ.

εἰρηκας ὁρθῶς φὶ σὺ πρόσκεισαι κακῷ.

1040

ΗΛΕΚΤΡΑ.

τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;

ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' ἔστιν ἔνθα χὴ δίκη βλάβην φέρει.

ΗΛΕΚΤΡΑ.

τούτοις ἔγὼ ζῆν τοῖς νόμοις οὐ βούλομαι.

## ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' εὶς ποιήσεις ταῦτ', ἐπαινέσεις ἐμέ.

## ΗΛΕΚΤΡΑ.

καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε. 1045

## ΧΡΤΣΟΘΕΜΙΣ.

καὶ τοῦτ' ἀληθὲς, οὐδὲ βουλεύσει πάλιν;

## ΗΛΕΚΤΡΑ.

βουλῆς γὰρ οὐδὲν ἔστιν ἔχθιον κακῆς.

## ΧΡΤΣΟΘΕΜΙΣ.

φρονεῖν ἔσικας οὐδὲν ὅν ἐγὼ λέγω.

## ΗΛΕΚΤΡΑ.

πάλαι δέδοκται ταῦτα, κοῦ νεωστί μοι.

## ΧΡΤΣΟΘΕΜΙΣ.

ἄπειμι τοίνυν. οὐτε γὰρ σὺ τάμ' ἐπη 1050

τολμᾶς ἐπαινεῖν, οὗτ' ἐγὼ τοὺς σοὺς τρόπους.

## ΗΛΕΚΤΡΑ.

ἀλλ' εἰσιθ'. οὐ σοι μὴ μεθέψομαι ποτε,

οὐδ' ἦν σφόδρ' ἴμείρουσα τυγχάνης· ἐπεὶ

πολλῆς ἀνοίας καὶ τὸ θηρᾶσθαι κενά.

## ΧΡΤΣΟΘΕΜΙΣ.

ἀλλ' εὶς σεαυτῇ τυγχάνεις δοκοῦσά τι

φρονεῖν, φρόνει τοιαῦθ'. διταν γὰρ ἐν κακοῖς

ηδη βεβήκης, τάμ' ἐπαινέσεις ἐπη.

## ΧΟΡΟΣ.

τί τοὺς ἄναθεν φρονιμωτάτους οἰωνοὺς

ἐσορθμενοι τροφᾶς κηδομένους ἀφ' ὅν τε βλάστω-

σιν ἀφ' ὅν τ' ὄνασιν εῦφωσι, τάδ' οὐκ ἐπ' ἵσας

τελοῦμεν;

1061

1058 — 1069. = 1070 — 1081.

ἀλλ', οὐ τὰν Διὸς ἀστραπὰν  
 καὶ τὰν οὐρανίαν Θέμιν,  
 δαρὸν οὐκ ἀπόνητοι. 1063  
 ὃς χθονία βροτοῖσι φάμα, κατά μοι βόασον οἰκτρὰν  
 ὅπα τοῖς ἔνερθ' Ἀτρείδαις, ἀχόρευτα φέρουσ'  
 ὄνειδην.  
 ὅτι σφὶν ἥδη τὰ μὲν ἐκ δόμων νοσεῖ,\* 1070  
 τὰ δὲ πρὸς τέκνων διπλῆ φύλοπις οὐκ ἔτ' ἐξ-  
 σοῦται  
 φιλοτασίᾳ διαίτῃ. πρόδοτος δὲ μόνα σαλεύει  
 Ἡλέκτρα, τὸν ἀεὶ πατρὸς 1075  
 δειλαίᾳ στενάχουσ', ὅπως  
 ἀ πάνδυρτος ἀηδῶν,  
 οὔτε τι τοῦ θανεῖν προμηθῆς, τό τε μὴ βλέπειν  
 ἔτοίμα,  
 διδύμαν ἔλοῦσ' Ἐρινύν. τίς ἀν εὔπατρις ἄδει  
 βλάστοι; 1080  
 οὐδεὶς τῶν ἀγαθῶν γὰρ,  
 ζῶν κακῶς, εὔκλειαν αἰσχῦναι θέλει  
 νώνυμος, ὃ παῖ παῖ, 1084  
 ὡς καὶ σὺ πάγκλαντον αἰῶνα κοινὸν εἶλον,  
 τὸ μὴ καλὸν καθοπλίσασα, δύο φέρειν ἐν ἐνὶ λόγῳ,  
 σοφά τ' ἀρίστα τε παῖς κεκλησθαι.  
 ζώης μοι καθύπερθεν 1090  
 χειρὶ καὶ πλούτῳ τεῶν ἔχθρῶν, δσον  
 νῦν ὑπόχειρ ναίεις.  
 ἐπεί σ' ἐφεύρηκα μοίρᾳ μὲν οὐκ ἐν ἐσθλῷ

1082 — 1089. = 1090 — 1097.

βεβῶσαν· ἀλλὰ μέγιστον ἔβλαστε νόμιμα, τῶνδε  
φερομέναν 1095  
ἀριστα τῷ Ζηνὸς εὐσεβείᾳ. 1097

ΟΡΕΣΤΗΣ.

ἄρ', ὃ γυναικεῖς, ὁρθά τοι εἰσηκούσαμεν,  
ὁρθῶς δ' ὄδοιποροῦμεν ἔνθα χρῆζομεν;  
ΧΟΡΟΣ.  
εἰ δ' ἐξερευνᾶς, καὶ τί βουληθεὶς πάρει; 1100  
ΟΡΕΣΤΗΣ.

Αἴγισθον ἔνθ' ἄκηκεν ἴστορῶς πάλαι.

ΧΟΡΟΣ.

ἀλλ' εὐθὺς ἵκανεις, χῶρα φράσας ἀξήμιος.  
ΟΡΕΣΤΗΣ.

τίς οὖν ἀντί νόμων τοῖς ἔσω φράσειεν ἀντί<sup>τ</sup>  
νόμων ποθεινὴν κοινόπουν παρουσίαν;

ΧΟΡΟΣ.

ἥδ', εἰ τὸν ἄγχιστόν γε κηρύσσειν χρεών. 1105  
ΟΡΕΣΤΗΣ.

ἴθ', ὃ γύναι, δήλωσον εἰσελθοῦσ', δῆτι  
Φωκῆς ματεύοντος' ἄνδρες Αἴγισθόν τινες.

ΗΛΕΚΤΡΑ.

οἵμοι τάλαιν', οὐδὲ δή ποθ' ἡστιν ηκούσαμεν  
φήμης φέροντες ἐμφανῆ τεκμήρια;

ΟΡΕΣΤΗΣ.

οὐκ οἶδα τὴν σὴν κληδόν· ἀλλὰ μοι γέρων 1110  
ἐφεῖται· Ορέστου Στρόφιος ἀγγεῖλαι πέρι.

ΗΛΕΚΤΡΑ.

εἰ δ' ἔστιν, ὃ ἔνται; ὃς μοι ὑπέρχεται φόβος.

ΟΡΕΣΤΗΣ.

φέροντες αὐτοῦ σμικρὰ λείψανταν' ἐν βραχεῖ

τεύχει θανόντος, ὡς ὁρᾶς, κομίζουμεν.

## ΙΛΕΚΤΡΑ.

οἱ γὰρ τάλαινα, τοῦτον ἔκεινον ἥδη συρέσ. 1115  
πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι.

## ΟΡΕΣΤΗΣ.

εἴπερ τι κλαίεις τῶν Ὀρεστείων κακῶν,  
τόδον ἄγγος ἵσθι σῶμα τούκείνου στέγον.

## ΙΛΕΚΤΡΑ.

ὦ ξεῖνε, δός νυν πρὸς θεῶν, εἴπερ τόδε  
κέκενθεν αὐτὸν τεῦχος, εἰς χεῖρας λαβεῖν,  
ὅπως ἐμαυτὴν καὶ γένος τὸ πᾶν ὄμοι  
ξὺν τῇδε κλαύσω κάποδύρωμαι σποδῷ. 1120

## ΟΡΕΣΤΗΣ.

δόθ', ἢτις ἐστὶ, προσφέροντες. οὐ γὰρ ὡς  
ἐν δυσμενείᾳ γ' οὐδον ἐπαιτεῖται τάδε,  
ἄλλον ἢ φίλων τις, ἢ πρὸς αἴματος φύσιν. 1125

## ΙΛΕΚΤΡΑ.

ὦ φιλτάτου μημεῖον ἀνθρώπων ἔμοι  
ψυχῆς Ὀρέστου λοιπὸν, ὡς σ' ἀπ' ἐλπίδων  
οὐχ ὅντερ ἐξέπεμπον εἰσεδεξάμην. •  
νῦν μὲν γὰρ οὐδὲν ὅντα βαστάζω χεροῖν,  
δόμων δέ σ', ὦ παῖ, λαμπρὸν ἐξέπεμψ' ἔγα. 1130  
ὦς ἄφελον πάροιθεν ἐκλιπεῖν βίον,  
πρὶν ἐις ξένην σε γαῖαν ἐκπέμψαι, χεροῖν  
κλέψασα ταῖνδε, κάνασσασθαι φόνου,  
ὅπως θανὼν ἔκεισο τῇ τόθῳ ἡμέρᾳ,  
τύμβου πατρῷου κοινὸν εἰληχάς μέρος. 1135  
νῦν δ' ἐκτὸς οἴκων κάπι γῆς ἄλλης φυγάς

κακῶς ἀπώλου, σῆς κασίγνητης δίχα·  
κοῦτ' ἐν φίλαισι χερσὶν ἡ τάλαιν' ἔγω  
λουτροῖς ἔκδσμησ', οὐτε παμφλέκτουν πυρὸς  
ἀνειλόμην, ὡς εἰκὸς, ἄθλιον βάρος.

1140

ἄλλ' ἐν ἔναισι χερσὶ κηδευθεὶς τάλας  
σμικρὸς προσήκεις δύγκος ἐν σμικρῷ κύτει.  
οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς  
ἀνωφελήτου, τὴν ἔγω θάμ' ἀμφὶ σοὶ  
πόνῳ γλυκεῖ παρέσχον. οὗτε γάρ ποτε  
μητρὸς σὺ γ' ἡσθα μᾶλλον ἡ κάμοι φίλος,  
οὐθ' οἱ κατ' οἰκον ἡσαν, ἄλλ' ἔγω τροφός·  
ἔγω δ' ἀδελφὴ σοὶ προσηνδάμην ἀεί.

1145

νῦν δ' ἐκλέλοιπε ταῦτ' ἐν ἡμέρᾳ μιᾶ  
θανόντα σὺν σοί. πάντα γάρ συναρπάσας,  
θύελλ' ὅπως, βέβηκας. οἰχεται πατήρ·  
τέθνηκ' ἔγω σοι· φροῦδος αὐτὸς εἰ θανὼν·  
γελῶσι δ' ἔχθροι· μαίνεται δ' ὑφ' ἡδονῆς  
μήτηρ ἀμήτωρ, ἦς ἐμοὶ σὺ πολλάκις  
φήμας λάθρα προῦπεμπεις, ὡς φανούμενος  
τιμωρὸς αὐτός. ἄλλα ταῦθ' ὁ δυστυχῆς  
δαίμων ὃ σός τε κάμοὶς ἔξαφείλετο,  
ὅς σ' ὄδε μοι προῦπεμψεν, ἀντὶ φιλτάτης  
μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ.

1155

οἴμοι μοι.  
ῳ δέμας οἰκτρόν. φεῦ φεῦ.  
ῳ δεινοτάτας, οἴμοι μοι,  
πεμφθεὶς κελεύθους, φίλταθ', ὃς μ' ἀπώλεσας·  
ἀπώλεσας δῆτ', ὡς κασίγνητον κάρα.

1160

τοιγάρ σὺ δέξαι μ' ἐσ τὸ σὸν τόδε στέγος,  
τὴν μηδὲν εἰς τὸ μηδὲν, ὡς σὺν σοὶ κάτω  
ναίω τὸ λοιπόν. καὶ γὰρ ἡνίκ' ἥσθ' ἄνω,  
ἔνν σοὶ μετεῖχον τῶν ἵσων· καὶ νῦν ποθῶ  
τοῦ σοῦ θανοῦσα μὴ 'πολείπεσθαι τάφου,  
τοὺς γὰρ θανόντας οὐχ ὁρᾶ λυπουμένους.

1165

## ΧΟΡΟΣ.

Θνητοῦ πέφυκας πατρὸς, Ἡλέκτρα, φρόνει·  
Θνητὸς δ' Ὁρέστης· ὥστε μὴ λίαν στένε.  
πᾶσιν γὰρ ἡμῖν τοῦτ' ὀφείλεται παθεῖν.

## ΟΡΕΣΤΗΣ.

φεῦ φεῦ. τί λέξω; ποῖ λόγων ἀμηχανῶν  
ἔλθω; κρατεῖν γὰρ οὐκ ἔτι γλώσσης σθένω. 1175

## ΗΛΕΚΤΡΑ.

τί δ' ἔσχεις ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

## ΟΡΕΣΤΗΣ.

ἢ σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

## ΗΛΕΚΤΡΑ.

τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.

## ΟΡΕΣΤΗΣ.

οἵμοι ταλαινῆς ἀρα τῆσδε συμφορᾶς.

## ΗΛΕΚΤΡΑ.

τί δὴ ποτ', ὃ δέν', ἀμφ' ἐμοὶ στένεις τάδε; 1180

## ΟΡΕΣΤΗΣ.

ὦ σῶμ' ἀτίμως καθέως ἐφθαρμένον.

## ΗΛΕΚΤΡΑ.

οὕτοι ποτ' ἄλλην ἢ 'μὲ δυσφημεῖς, δένε.

## ΟΡΕΣΤΗΣ.

φεῦ τῆς ἀνύμφου δυσμόδου τε σῆς τροφῆς.

ΗΛΕΚΤΡΑ.

τί δή ποτ', ὃ ξέν', ἀδ' ἐπισκοπῶν στένεις;

ΟΡΕΣΤΗΣ.

ἄς οὐκ ἄρ' ἥδη τῶν ἐμῶν οὐδὲν κακῶν.

1185

ΗΛΕΚΤΡΑ.

ἐν τῷ διέγνως τοῦτο τῶν εἰδημένων;

ΟΡΕΣΤΗΣ.

δρῶν σε πολλοῖς ἐμπρέπουσαν ἀλγεσιν.

ΗΛΕΚΤΡΑ.

καὶ μὴν ὁρᾶς γε παῦρα τῶν ἐμῶν κακῶν.

ΟΡΕΣΤΗΣ.

καὶ πῶς γένοιτ' ἀν τῶνδ' ἔτ' ἐχθίω βλέπειν;

ΗΛΕΚΤΡΑ.

δόθουνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος.

1190

ΟΡΕΣΤΗΣ.

τοῖς τοῦ; πόθεν τοῦτ' ἔξεσήμηνας κακόν;

ΗΛΕΚΤΡΑ.

τοῖς πατρός. εἴτα τεῖσδε δουλεύω βίᾳ.

ΟΡΕΣΤΗΣ.

τίς γάρ σ' ἀνάγκη τῆδε προτρέπει βροτῶν;

ΗΛΕΚΤΡΑ.

μητηρὶ καλεῖται. μητρὶ δ' οὐδὲν ἔξισοι.

ΟΡΕΣΤΗΣ.

τί δρῶσα; πότερα χερσὶν, ἢ λύμῃ βίου;

ΗΛΕΚΤΡΑ.

καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.

ΟΡΕΣΤΗΣ.

οὐδ' οὐπαρήξων οὐδὲν ὁ καλύσσων πάρα;

ΗΛΕΚΤΡΑ.

οὐ δῆθ'. δες ἦν γάρ μοι σὺ προσθηκας σποδόν.

ΟΡΕΣΤΗΣ.

ωδύσποτμ', ᾧς ὁρῶν σ' ἐποικτείρω πάλαι.

ΗΛΕΚΤΡΑ.

μόνος βροτῶν νῦν ἵσθ' ἐποικτείρας ποτέ.

1200

ΟΡΕΣΤΗΣ.

μόνος γὰρ ἥκω τοῖς ἵσοις ἀλγῶν κακοῖς.

ΗΛΕΚΤΡΑ.

οὐ δὴ ποθ' ἡμῖν ἔνυγγενῆς ἥκεις ποθέν;

ΟΡΕΣΤΗΣ.

ἐγὼ φράσαιμ' ἀν, εἰ τὸ τῶνδ' εῦνον πάρα.

ΗΛΕΚΤΡΑ.

ἀλλ' ἐστὶν εῦγονν, ὃστε πρὸς πιστὰς ἐρεῖς.

ΟΡΕΣΤΗΣ.

μέθεις τόδ' ἄγγος νῦν, ὅπως τὸ πᾶν μάθησ.

1205

ΗΛΕΚΤΡΑ.

ιὴ δῆτα, πρὸς θεῶν, τοῦτό μ' ἐργάσῃ, ἔνε.

ΟΡΕΣΤΗΣ.

πείθου λέγοντι κούχ ἀμαρτήσει ποτέ.

ΗΛΕΚΤΡΑ.

ιὴ, πρὸς γενείου, μὴ ἕξλῃ τὰ φίλτατα.

ΟΡΕΣΤΗΣ.

νῦ φημ' ἐάσειν.

ΗΛΕΚΤΡΑ.

ω τάλαιν' ἐγὼ σέθεν,

Οφέστα, τῆς σῆς εἰ στερήσομαι ταφῆς.

1210

ΟΡΕΣΤΗΣ.

εῦφημα φώνει. πρὸς δίκης γὰρ οὐ στένεις.

ΗΛΕΚΤΡΑ.

πᾶς τὸν θανόντ' ἀδελφὸν οὐ δίκῃ στένω;

## ΟΡΕΣΤΗΣ.

οὐδὲ σοι προσήκει τήνδε προσφωνεῖν φάτιν.

## ΗΛΕΚΤΡΑ.

οὐτιώς ἄτιμός εἰμι τοῦ τεθνηκότος;

## ΟΡΕΣΤΗΣ.

ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σύν.

1215

## ΗΛΕΚΤΡΑ.

εἴπερ γ' Ὁρέστου σῶμα βαστάζω τόδε.

## ΟΡΕΣΤΗΣ.

ἄλλ' οὐκ Ὁρέστου, πλὴν λόγῳ γ' ἡσκημένον.

## ΗΛΕΚΤΡΑ.

ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος;

## ΟΡΕΣΤΗΣ.

οὐκ ἔστι. τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.

## ΗΛΕΚΤΡΑ.

πῶς εἴπας, ὃ παῖ;

## ΟΡΕΣΤΗΣ.

ψεῦδος οὐδὲν ὅν λέγω.

1220

## ΗΛΕΚΤΡΑ.

ἢ ζῆ γὰρ ἀνήρ;

## ΟΡΕΣΤΗΣ.

εἴπερ ἔμψυχός γ' ἔγώ.

## ΗΛΕΚΤΡΑ.

ἢ γὰρ σὺ κεῖνος;

## ΟΡΕΣΤΗΣ.

τήνδε προσβλέψασά μου

σφραγῖδα πατρὸς, ἔκμαθ' εἰ σαφῆ λέγω.

## ΗΛΕΚΤΡΑ.

ἢ φίλτατον φῶς.

ΟΡΕΣΤΗΣ.

φίλτατον, συμμαρτυρῶ.  
ΗΛΕΚΤΡΑ.

ὦ φθέγμ', ἀφίκουν;

ΟΡΕΣΤΗΣ.

μηκέτ' ἄλλοθεν πύθῃ. 1225  
ΗΛΕΚΤΡΑ.

ἔχω σε χερσίν;

ΟΡΕΣΤΗΣ.  
ὅς τὰ λοίπ' ἔχοις ἀεί.

ΗΛΕΚΤΡΑ.

ὦ φίλταται γυναικεῖς, ὦ πολίτιδες,  
ὅδατ' Ὁρέστην τόνδε, μηχαναῖσι μὲν  
θανόντα, νῦν δὲ μηχαναῖς σεσωσμένον.

ΧΟΡΟΣ.

δρῶμεν, ὦ παῖ, κάπτε συμφοραῖσί μοι  
γεγηθὸς ἔρπει δάκρυον ὄμμάτων ἄπο.

1230

ΗΛΕΚΤΡΑ.

ἰὼ γοναὶ,  
γοναὶ σωμάτων ἐμοὶ φιλτάτων,  
ἐμόλετ' ἀρτίως,  
ἐφεύρετ', ἥλθετ', εἰδεθ' οὖς ἔχρηστε.

1235

ΟΡΕΣΤΗΣ.

πάρεσμεν· ἀλλὰ σιγ' ἔχουσα πρόσμενε.

ΗΛΕΚΤΡΑ.

τί δ' ἔστιν;

ΟΡΕΣΤΗΣ.

σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύη.

1232 — 1252. = 1253 — 1272.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐ τὰν "Αρτεμιν  
τὰν αἰὲν ἀδμήταν,  
τόδε μὲν οὐ ποτ' ὀξιώσω τρέσαι  
περισσὸν ἄχθος ἔνδον γυναικῶν δὸν ἀεί.

1240

ΟΡΕΣΤΗΣ.

ὅρα γε μέν τοι, κἀν γυναιξὶν ὡς "Αρης  
ἔνεστιν· εῦ δ' ἔξοισθα πειραθεῖσά που.

ΗΛΕΚΤΡΑ.

ὅτοτοτοτοῖ τοτοῖ,  
ἀνέφελον ἐπέβαλες, οὐ ποτε καταλύσιμον,  
οὐδέ ποτε λησάμενον, ἀμέτεφον  
οἶον ἔφυ, κακόν.

1245

1250

ΟΡΕΣΤΗΣ.

ἔξοιδα καὶ ταῦτ'· ἀλλ' ὅταν παρουσία  
φράζῃ, τότ' ἔργων τῶνδε μεμνῆσθαι χρεών.

ΗΛΕΚΤΡΑ.

ὅ πᾶς ἔμοι  
ὅ πᾶς ἀν πρέποι παρὸν ἐννέπειν  
τάδε δίκα χρόνος.  
μόλις γὰρ ἔσχον νῦν ἐλεύθερον στόμα.

1255

ΟΡΕΣΤΗΣ.

ξύμφημι κάγῳ. τοιγαροῦν σώζουν τόδε.

ΗΛΕΚΤΡΑ.

τί δρῶσα;

ΟΡΕΣΤΗΣ.

οῦ μή 'στι καιρὸς, μὴ μακρὰν βούλου λέγειν.

ΗΛΕΚΤΡΑ.

τίς οὖν ἀν ἀξίαν

1260

γε, σοῦ πεφηνότος,  
μεταβόλοιτ' ἀν ἄδε σιγὰν λόγων;  
ἐπεὶ σε νῦν ἀφράστως ἀέλπιως τ' ἐσεῖδον.

ΟΡΕΣΤΗΣ.

τότι' εἶδες, ὅτε θεοί μ' ἐπώτρυναν μολεῖν  
\* \* \* \*

ΗΛΕΚΤΡΑ.

ἔφρασας ὑπερτέραν  
τᾶς πάρος ἔτι χάριτος, εἰς σε θεὸς ἐπόρισεν  
ἀμέτερα πρὸς μέλαθρα· δαιμόνιον  
αὐτὸ τίθημ' ἔγώ. 1270

ΟΡΕΣΤΗΣ.  
τὰ μὲν σ' ὀκνῶ χαίρουσαν εἰργαθεῖν, τὰ δὲ  
δέδοικα λίαν ἥδονην νικωμένην.

ΗΛΕΚΤΡΑ.

ἴὼ χρόνῳ μακρῷ φιλτάταν  
όδὸν ἐπαξιώσας ἄδε μοι φανῆναι,  
μή τί με, πολύπονον ἄδ' ἴδων 1275

ΟΡΕΣΤΗΣ.

τί μὴ ποιήσω;

ΗΛΕΚΤΡΑ.

μή μ' ἀποστεφήσῃς  
τῶν σῶν προσώπων ἥδονὰν μεθέσθαι.

ΟΡΕΣΤΗΣ.

ἢ κάρτα κἄν ἄλλοισι θυμοίμην ἴδων.

ΗΛΕΚΤΡΑ.

ξυναινεῖς;

ΟΡΕΣΤΗΣ.

τί μὴν οὐ; 1280

## ΗΛΕΚΤΡΑ.

ὦ φίλαι, ἔκλυον ἀν ἐγὼ οὐδ' ἀν ἥλπισ' αὐδάν.

ἔσχον ὁργὰν

ἀναυδον, οὐδὲ σὺν βοᾷ κλύουσα

τάλαινα. νῦν δ' ἔχω σε· προυφάνης δὲ

1285

φιλτάταν ἔχων πρόσοψιν,

ἄς ἐγὼ οὐδ' ἀν ἐν κακοῖς λαθοίμαν.

## ΟΡΕΣΤΗΣ.

τὰ μὲν περισσεύοντα τῶν λόγων ἄφεις,

καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,

μήθ' ὡς πατρῷαν κτῆσιν Αἴγισθος δόμων

1290

ἀντλεῖ, τὰ δ' ἐκχεῖ, τὰ δὲ διασπείρει μάτην.

χρόνου γὰρ ἄν σοι καιρὸν ἔξειργοι λόγοι.

ἄ δ' ἀρμόδει μοι τῷ παρόντι νῦν χρόνῳ

σήμαιν', ὅπου φανέντες ἢ κεκρυμμένοι

γελῶντας ἔχθρον παύσομεν τῇ νῦν ὁδῷ.

1295

οὐτως δ', ὅπως μήτηρ σε μη πιγνώσεται

φαιδρῷ προσώπῳ, νῦν ἐπελθόντοιν δόμους.

ἄλλ' ὡς ἐπ' ἄτῃ τῇ μάτην λελεγμένη

στέναζ' · ὅταν γὰρ εὐτυχήσωμεν, τότε

χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως.

1300

## ΗΛΕΚΤΡΑ.

ἄλλ', ὦ κασίγνηθ', ὁδ' ὅπως καὶ σοὶ φίλον,

καὶ τούμὸν ἔσται τῇδ'· ἐπεὶ τὰς ἥδονάς,

πρὸς σοῦ λαβοῦσα, κούκλη μαλάς, ἐκτησάμην.

κούδ' ἀν σε λυπήσασα δεξαίμην βραχὺ

αὐτὴ μέγ' εὐρεῖν κέρδος. οὐ γὰρ ἀν καλῶς

1305

ὑπηρετοίην τῷ παρόντι δαίμονι.

ἀλλ' οἰσθα μὲν τάνθένδε, πῶς γὰρ οὐ ; κλύων  
δθούνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας,  
μῆτηρ δ' ἐν οἴκοις . ἦν σὺ μὴ δείσης ποθ', ἀς  
γέλωτι φαιδρὸν τούμὸν ὅψεται κάρα. 1316

μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,  
κάπει σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶς  
δακρυόδοοῦσσα. πῶς γὰρ ἀν λήξαιμ' ἔγω,  
ἥτις μιῇ σε τῇδ' ὁδῷ θανόντα τε  
καὶ ζῶντ' ἐσεῖδον ; εἰργασαι δέ μ' ἀσκοπα. 1315  
ῶστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἀν  
τέρας νομίζειν αὐτὸν, πιστεύειν δ' ὅραν.  
ὅτ' οὖν τοιαύτην ἡμὶν ἐξήκεις ὄδὸν,  
ἄρχ' αὐτὸς ὡς σοι θυμός. ὡς ἔγω μόνη  
οὐκ ἀν δυοῖν ἥμαρτον . ἦ γὰρ ἀν καλῶς  
ἔσωσ' ἔμαυτὴν, ἦ καλῶς ἀπωλόμην. 1320

## ΧΟΡΟΣ.

σιγῶν ἐπήγνεσ' . ὡς ἐπ' ἐξόδῳ κλύω  
τῶν ἐνδοθεν χωροῦντος.

## ΗΛΕΚΤΡΑ.

εἴσιτ', ὡς ἔνοι, 1325  
ἀλλώς τε καὶ φέροντες οἴ̄, ἀν οὔτε τις  
δόμων ἀπώσαιτ', οὔτ' ἀν ἥσθείη λαβών.

## ΠΑΙΔΑΓΩΓΟΣ.

ὦ πλεῖστα μῶροι καὶ φρενῶν τητάμενοι,  
πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,  
ἢ νοῦς ἐνεστιν οὔτις ὑμῖν ἐγγενῆς,  
ὅτ' οὐ παρ' αὐτοῖς, ἀλλ' ἐν αὐτοῖσιν κακοῖς  
τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε ; 1330

ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ 'κύροντν ἐγὼ  
πάλαι φυλάσσων, ἦν ἀν ὑμῖν ἐν δόμοις  
τὰ δρώμεν' ὑμῶν πρόσθεν ἢ τὰ σώματα ·  
νῦν δ' εὐλάβειαν τῶνδε προνθέμην ἐγώ.  
καὶ νῦν, ἀπαλλαχθέντε τῶν μακρῶν λόγων  
καὶ τῆς ἀπλήστου τῆσδε σὺν χαρῷ βοῆς,  
εἰσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν  
ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δ' ἀκμή.

1335

## ΟΡΕΣΤΗΣ.

πῶς οὖν ἔχει τάντεῦθεν εἰσιόντι μοι;

## ΠΑΙΔΑΓΩΓΟΣ.

καλῶς. ὑπάρχει γάρ σε μὴ γνῶναι τινα.

1340

## ΟΡΕΣΤΗΣ.

ἥγγειλας, ὡς ἔοικεν, ὡς τεθνηκότα.

## ΠΑΙΔΑΓΩΓΟΣ.

εἰς τῶν ἐν Ἀιδου μάνθαν' ἐνθάδ' ἀνήρ.

## ΟΡΕΣΤΗΣ.

χαίρουσιν οὖν τούτοισιν; ἢ τίνες λόγοι;

## ΠΑΙΔΑΓΩΓΟΣ.

τελουμένων, εἴποιμ' ἄν· ὡς δὲ νῦν ἔχει,

καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

1345

## ΗΛΕΚΤΡΑ.

τίς οὗτός ἔστ', ἀδελφέ; πρὸς θεῶν φράσσον.

## ΟΡΕΣΤΗΣ.

οὐχὶ ἔνυνής;

## ΗΛΕΚΤΡΑ.

οὐδέ γ' ἐς θυμὸν φέρω.

## ΟΡΕΣΤΗΣ.

οὐκ οἶσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;

## ΗΛΕΚΤΡΑ.

ποίῳ; τί φωνεῖς;

## ΟΡΕΣΤΗΣ.

οὐδὲ τὸ Φωκέων πέδον

ὑπεξεπέμφθην, σῆς προμηθίᾳ, χεροῖν.

1350

## ΗΛΕΚΤΡΑ.

ἢ κεῖνος οὐτος, ὃν ποτ' ἐκ πολλῶν ἐγὼ  
μόνον προσεῦχον πιστὸν ἐν πατρὸς φόνῳ;

## ΟΡΕΣΤΗΣ.

οὐδὲ ἐστί. μή μ' ἔλεγχε πλείσαι λόγοις.

## ΗΛΕΚΤΡΑ.

ἄφιλτατος φῶς, ὃς μόνος σωτῆρ δόμων  
Ἀγαμέμνονος, πῶς ἥλθες; ἢ σὺ κεῖνος εἰ,  
δις τόνδε καῦμ' ἔσωσας ἐκ πολλῶν πόνων;  
ἄφιλταται μὲν χεῖρες, ἥδιστον δ' ἔχων  
ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι  
ξυνών μ' ἔληθες οὐδὲ ἔφαινες; ἀλλά με  
λόγοις ἀπώλλυς, ἔφγ' ἔχων ἥδιστ' ἐμοί.  
χαῖρ', ὃ πάτερ· πατέρα γὰρ εἰσοράν δοκῶ·  
χαῖρ'· ἵσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἐγὼ  
ἥχθηρα καύφιλησ' ἐν ἥμέρᾳ μιᾷ.

1355

1360

## ΠΑΙΔΑΓΩΓΟΣ.

ἀρκεῖν δοκεῖ μοι τοὺς γὰρ ἐν μέσῳ λόγους,  
πολλαὶ κυκλοῦνται νύκτες ἥμέραι τ' ἵσαι,  
αἱ ταῦτά σοι δεῖξουσιν, Ἡλέκτρα, σαφῆ.  
σφῶν δ' ἐννέπω γω τοῖν παρεστώτοιν, ὅτι  
νῦν καιρὸς ἔρδειν· νῦν Κλυταιμνήστρα μόνη·  
νῦν οὕτις ἀνδρῶν ἔνδον· εἰ δ' ἐφέξετον,

1365

φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις  
ἄλλοισι τούτων πλείσιν μαχούμενοι.

1370

## ΟΡΕΣΤΗΣ.

οὐκ ἀν μακρῶν ἔθ' ἡμὶν οὐδὲν ἀν λόγων,  
Πυλάδη, τόδ' εἴη τοῦργον, ἀλλ' ὅσον τάχος  
χωρεῖν ἔσω, πατρῶα προσκύνσανθ' ἔδη  
θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε.

1375

## ΗΛΕΚΤΡΑ.

ἄναξ Ἀπολλον, ἔλεως αὐτοῖν κλίνε,  
ἔμοιν τε πρὸς τούτοισιν, ἢ σε πολλὰ δὴ,  
ἀφ' ὧν ἔχοιμι, λιπαρεῖ προῦστην χερί.  
νῦν δ', ω *Ἄνκει* Ἀπολλον, ἐξ οἶων ἔχω,  
αἰτῶ, προπιτυῶ, λίσσομαι, γενοῦ πρόφρων  
ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,  
καὶ δεῖξον ἀνθρώποισι τάπιτίμια  
τῆς δυσσεβείας οἴα δωροῦνται θεοί.

1380

## ΧΟΡΟΣ.

ἴδεθ' ὅπη προνέμεται  
τὸ δυσέριστον αἷμα φυσῶν *Ἀρης.*  
βεβᾶσιν ἀρτι δωμάτων ὑπόστεγοι  
μετάδρομοι κακῶν πανουργημάτων  
ἄφυκτοι κύνες,  
ῶστ' οὐ μακρὰν ἔτ' ἀμμένει  
τούμὸν φρενῶν ὅνειρον αἰωρούμενον.  
παράγεται γάρ ἐνέρων  
δολιόπονς ἀρωγὸς εἴσω στέγας,  
ἀρχαιόπλοντα πατρός εἰς ἔδώλια,

1385

1390

1384 — 1390. = 1391 — 1397.

νεακόνητον αἷμα χειροῖν ἔχων  
 δὲ Μαίας δὲ παῖς  
 Ἐρυῆς σφ' ἄγει, δόλον σκότῳ  
 κρύψας, πρὸς αὐτὸν τέρῳ, κούκη ἔτ' ἀμμένει.

1335

## ΗΛΕΚΤΡΑ.

ῳ φίλταται γυναικεῖς, ἀνδρεῖς αὐτίκα  
 τελοῦσι τοῦργον. ἀλλὰ σίγα πρόσμενε.

## ΧΟΡΟΣ.

πῶς δὴ; τί νῦν πράσσουσιν;

## ΠΛΕΚΤΡΑ.

ἡ μὲν ἐς τάφον 1400  
 λέβητα κοσμεῖ, τῷ δὲ ἐφέστατον πέλας.

## ΧΟΡΟΣ.

σὺ δὲ ἐκτὸς ἥξας πρὸς τί;

## ΗΛΕΚΤΡΑ.

φρουρήσουσ', ὅπως  
 Αἴγισθος ἡμᾶς μὴ λάθῃ μολὼν ἔσω.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

αἰαῖ. ίὼ στέγαι  
 φίλων ἔρημοι, τῶν δὲ ἀπολλύντων πλέα.

## ΗΛΕΚΤΡΑ.

βοῶ τις ἔνδον. οὐκ ἀκούετ', ὃ φίλαι;

## ΧΟΡΟΣ.

ἥκουσ' ἀνήκουνστα δύστανος, ὥστε φρίξαι.

## ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

οἴμοι τάλαιν'. Αἴγισθε, ποῦ ποτ' ὃν κυρεῖς;

## ΗΛΕΚΤΡΑ.

ἰδοὺ μάλ' αὖ θροεῖ τις.

1398 — 1421. = 1422 — 1441.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ῳ τέκνον τέκνον,

1410

οἰχτειρε τὴν τεκοῦσαν.

ΗΛΕΚΤΡΑ.

ἀλλ' οὐκ ἐκ σέθεν

φύτείφεθ' οὗτος, οὐδὲν δὲ γεννήσας πατήσ.

ΧΟΡΟΣ.

ῳ πόλις, ὦ γενεὰ ταλαινα, νῦν σε

μοῖρα καθαμερία φθίνει φθίνει.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἄμοι πέπληγμα.

ΗΛΕΚΤΡΑ.

παῖσσον, εἰ σθένεις, διπλῆν. 1415

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἄμοι μάλ' αὐθίς.

ΗΛΕΚΤΡΑ.

εἰ γὰρ Αἰγίσθῳ γένος.

ΧΟΡΟΣ.

τελοῦσ' ἀραι· ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι.

πολύρρητον γὰρ αἷμ' ὑπεξαιροῦσι τῶν 1420

κτανόντων οἱ πάλαι θανόντες.

καὶ μὴν πάρεισιν οἶδε· φοινία δὲ χεὶρ  
στάζει θυηλῆς "Ἀρεος, οὐ δέ τοι λέγειν —

ΗΛΕΚΤΡΑ.

\*Ορέστα, πῶς κυρεῖ\*;

ΟΡΕΣΤΗΣ.

τὰν δόμοισι μὲν

καλῶς, \*Ἀπόλλων εἰ καλῶς ἐθέσπισεν.

1425

6\*

## ΗΛΕΚΤΡΑ.

τέθνηκεν ἡ τάλαινα;

## ΟΡΕΣΤΗΣ.

μητρῶον ᾧς σε λῆμ' ἀτιμάσει ποτέ.

## ΗΛΕΚΤΡΑ.

\* \* \* \*

\* \* \* \* \* \* \* \* \*

## ΟΡΕΣΤΗΣ.

\* \* \* \* \* \* \* \* \*

## ΧΟΡΟΣ.

παύσασθε, λεύσσω γάρ *Αἰγισθον* ἐκ προδήλου.

## ΟΡΕΣΤΗΣ.

\* \* \* \* \* \* \* \* \*

## ΗΛΕΚΤΡΑ.

ἄ παιδες, οὐκ ἀψοδόν;

## ΟΡΕΣΤΗΣ.

εἰσορᾶτε ποῦ

1430

τὸν ἄνδρ';

## ΗΛΕΚΤΡΑ.

ἐφ' ἡμῖν οὗτος ἐκ προαστίου  
χωρεῖ γεγηθὼς \* \* \* \*

## ΧΟΡΟΣ.

βᾶτε κατ' ἀντιθύρων ὅσον τάχιστα,  
νῦν, τὰ πρὸν εὐ θέμενοι, τάδ' ᾧς πάλιν —

## ΟΡΕΣΤΗΣ.

θάρσει· τελοῦμεν.

## ΗΛΕΚΤΡΑ.

ἢ νοεῖς ἐπειγέ νυν.

1435

## ΟΡΕΣΤΗΣ.

καὶ δὴ βέβηκα.

## ΗΛΕΚΤΡΑ.

τὰνθάδ' ἀν μέλοιτ' ἐμοί.

## ΧΟΡΟΣ.

δι' ὅτὸς ἀν παῦρά γ' ὡς ἡπίως ἐννέπειν  
πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς  
δρούσῃ πρὸς δίκας ἀγῶνα.

1440

## ΑΙΓΙΣΘΟΣ.

τίς οἰδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,  
οὓς φασ' Ὁρέστην ἡμὶν ἀγγεῖλαι βίον  
λελοιπόθ' ἐππικοῖσιν ἐν ναναγίοις;  
σέ τοι, σὲ κρίνω, ναὶ σὲ, τὴν ἐν τῷ πάρος  
χρόνῳ θρασεῖαν· ὡς μάλιστά σοι μέλειν  
οἴμαι, μάλιστα δ' ἀν κατειδυῖαν φράσαι.

1445

## ΗΛΕΚΤΡΑ.

ξέοιδα. πῶς γὰρ οὐχί; συμφορᾶς γὰρ ἀν  
ξέωθεν εἴην τῶν ἐμῶν τῆς φιλτάτης.

## ΑΙΓΙΣΘΟΣ.

ποῦ δῆτ' ἀν εἴεν οἱ ξένοι; δίδασκέ με.

1450

## ΗΛΕΚΤΡΑ.

ἔνδον. φίλης γὰρ προξένου κατήνυσαν.

## ΑΙΓΙΣΘΟΣ.

ἡ καὶ θανόντ' ἥγγειλαν ὡς ἐτητύμως;

## ΗΛΕΚΤΡΑ.

οὐκ, ἀλλὰ κἀπέδειξαν, οὐ λόγῳ μόνον.

## ΑΙΓΙΣΘΟΣ.

πάρεστ' ἄρ' ἡμὶν ὥστε κἀμφανῆ μαθεῖν.

## ΗΛΕΚΤΡΑ.

πάρεστι δῆτα καὶ μάλ' ἀξηλος θέα.

1455

ΑΙΓΙΣΘΟΣ.

ἢ πολλὰ χαίρειν μ' εἶπας οὐκ εἰωθότως  
ΗΛΕΚΤΡΑ.

χαίροις ἀν, εἴς σοι χαρτὰ τυγχάνει τάδε.

ΑΙΓΙΣΘΟΣ.

σιγᾶν ἀνωγα κάναδεικνύαι πύλας  
πᾶσιν Μυκηναίοισιν Ἀργείοις θ' ὁφᾶν,  
ἄς εἴς τις αὐτῶν ἐλπίσιν κεναῖς πάρος  
ἔξηρετ' ἀνδρὸς τοῦδε, νῦν δρῶν νεκρὸν  
στόμα δέχηται τάμα, μηδὲ πρὸς βίαν,  
ἔμοι πολαστοῦ προστυχῶν, φύσῃ φρένας.

1460

ΗΛΕΚΤΡΑ.

καὶ δὴ τελεῖται τάπ' ἔμοι. τῷ γὰρ χρόνῳ  
νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρείσσοσιν. 1465

ΑΙΓΙΣΘΟΣ.

ὦ Ζεῦ, δέδορκα φάσμ', ἄνευ φθόνου μὲν, εὐ  
πεπτωκός· εἰ δ' ἔπεστι Νέμεσις, οὐ λέγω.  
χαλᾶτε πᾶν κάλυμμ' ἀπ' ὀφθαλμῶν, ὅπως  
τὸ συγγενές τοι καπ' ἔμοι πρήγμαν τύχῃ.

ΟΡΕΣΤΗΣ.

αὐτὸς σὺ βάσταξ'. οὐκ ἔμὸν τόδ', ἀλλὰ σὸν,  
τὸ ταῦθ' ὁφᾶν τε καὶ προσηγορεῦν φίλως. 1470

ΑΙΓΙΣΘΟΣ.

ἀλλ' εῦ παραινεῖς, κάπιπείσομαι· σὺ δὲ,  
εἴ που κατ' οἰκόν μοι Κλυταιμνήστρα, κάλει.

ΟΡΕΣΤΗΣ.

αῦτη πέλας σοῦ. μηκέτ' ἀλλοσε σκόπει.

ΑΙΓΙΣΘΟΣ.

οἴμοι, τί λεύσσω;

## ΟΡΕΣΤΗΣ.

τίνα φοβεῖ; τίν' ἀγνοεῖς; 1475  
ΑΙΓΙΣΘΟΣ.

τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις  
πέπτωχ' ὁ τλήμων;

## ΟΡΕΣΤΗΣ.

οὐ γὰρ αἰσθάνει πάλαι  
ζῶντας θανοῦσιν οὖνεκ' ἀνταυδῆς ἵσα;

## ΑΙΓΙΣΘΟΣ.

οἵμοι, ξυνῆκα τοῦπος. οὐ γὰρ ἔσθ' ὅπως  
ὅδ' οὐκ Ὁρέστης ἔσθ' ὁ προσφωνῶν ἐμέ. 1480

## ΟΡΕΣΤΗΣ.

καὶ μάντις ὁν ἄριστος ἐσφάλλου πάλαι;

## ΑΙΓΙΣΘΟΣ.

ὅλωλα δὴ δείλαιος. ἀλλά μοι πάρεσ  
κὰν σμικρὸν εἰπεῖν.

## ΗΛΕΚΤΡΑ.

μὴ πέρα λέγειν ἔα  
πρὸς θεῶν, ἀδελφὲ, μηδὲ μηκύνειν λόγους.  
τί γὰρ βροτῶν ὁν σὺν κακοῖς μεμιγμένων 1485  
θυνήσκειν δέ μέλλων τοῦ χρόνου κέρδος φέροι;  
ἀλλ' ὃς τάχιστα κτεῖνε, καὶ κτανῶν πρόθες  
ταφεῦσιν, ὁν τόνδ' εἰκός ἐστι τυγχάνειν,  
ἀποπτον ἡμῶν. ὃς ἐμοὶ τόδ' ὁν κακῶν  
μόνον γένοιτο τῶν πάλαι λυτήριον. 1490

## ΟΡΕΣΤΗΣ.

χωροῖς ὁν εἴσω σὺν τάχει, λόγων γὰρ οὐ  
νῦν ἐστιν ἀγῶν, ἀλλὰ σῆς ψυχῆς πέρι.

## 70 ΣΟΦΟΚΛΕΟΤΣ ΗΛΕΚΤΡΑ.

ΑΙΓΙΣΘΟΣ.

τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν  
τοῦργον, σκότου δεῖ, κού πρόχειρος εἰ κτανεῖν;  
ΟΡΕΣΤΗΣ.

μὴ τάσσε· χώρει δ' ἔνθαπερο κατέκτανες 1495  
πατέρα τὸν ἀμὸν, ὡς ἀνὲν ταύτῳ θάνης.

ΑΙΓΙΣΘΟΣ.

ἢ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἴδεῖν  
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;

ΟΡΕΣΤΗΣ.

τὰ γοῦν σ'· ἐγώ σοι μάντις εἰμὶ τῶνδ' ἄκρος.

ΑΙΓΙΣΘΟΣ.

ἀλλ' οὐ πατρῷαν τὴν τέχνην ἔκδιπασας.

1500

ΟΡΕΣΤΗΣ.

πόλλ' ἀντιφωνεῖς, ἢ δ' ὁδὸς βραδύνεται.

ἀλλ' ἔρφ'.

ΑΙΓΙΣΘΟΣ.

ὑφηγοῦ.

ΟΡΕΣΤΗΣ.

σοι βαδιστέον πάρος.

ΑΙΓΙΣΘΟΣ.

ἢ μὴ φύγω σε;

ΟΡΕΣΤΗΣ.

μὴ μὲν οὖν καθ' ἥδονὴν

θάνης· φυλάξαι δεῖ με τοῦτό σοι πικρόν.

χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην,

δοτις πέρα πρόσσειν γε τῶν νόμων θέλει,

κτείνειν. τὸ γὰρ πανοῦργον οὐκ ἀν τὴν πολύ.

ΧΟΡΟΣ.

ἄσπερμ' Ἀτρέως, ὡς πολλὰ παθὸν

δι' ἐλευθερίας μόλις ἐξῆλθες,

τῇ νῦν δρμῇ τελεωθείν.

1510

## **NOTES.**



## N O T E S.

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**DIVISIONS OF THE DRAMA.** — 1. Prologue, 1–85. Orestes, his friend, and his guardian-servant concert the plot, which is thus made known to the spectators. They withdraw to go to Agamemnon's tomb. 2. First Epeisodium, 86–471. This consists of an anapæstic dirge by Electra, composed strophically, 86–120; of a Kommos in lieu of the usual choral Parodus, in which the Chorus sympathizes with Electra, and seeks to moderate her grief, 121–250; and of a dialogue in trimeters, 251–471. At v. 328 Chrysothemis, Electra's sister, comes out from the palace with mortuary offerings in her hand, which she has been ordered to carry to the slain king's tomb. She informs her sister of a nocturnal vision which had alarmed their mother. 3. First Stasimum, 472–515. The Chorus forebodes a guileful attack of divine justice on the queen and her mate, and deplores the hereditary woes of the Pelopidæ. 4. Second Epeisodium, 516–1057. The queen proceeds from the palace to ask of Apollo, whose statue stood by the portal, deliverance from all threatened evil, which her night vision might portend. She falls into a debate with Electra, in which she justifies Agamemnon's murder, as a requital for the sacrifice of Iphigenia. She prays to Apollo, and the prayer seems to be at once answered, for a pre-

tended messenger from a friend gives a thrilling account of Orestes's death. He is the old guardian-servant, and enters the palace with the queen to partake of her hospitalities, 516–822. After a few words of bitterness and despair from Electra comes a *Kommos*, in which the Chorus, though crying to heaven for vengeance, urges Electra to moderation, and seeks in vain to console her, 804–870. Her sister then appears, on her return from the tomb, with the news that offerings, and among them a lock of hair, had been placed on the mound, which could have come from no one but Orestes. Electra soon undeceives her, and avows her purpose, now that their brother is no more, to slay *Ægisthus* with her own hand. Her sister's attempt to dissuade her provokes her to use words of bitterness and scorn. Chrysothemis retires into the palace. 871–1057. 5. Second Stasimum, 1058–1097. The Chorus regrets the want of readiness on the part of Chrysothemis to espouse her father's cause, is confident that vengeance must come, and applauds Electra's nobleness of mind. 6. Third Epeisodium, 1098–1383. A messenger appears, pretending to be sent by a family relative with the ashes of Orestes. Electra takes the urn into her hands, and breathes out her soul over her brother's remains. When the messenger finds that all is safe, he discloses himself to be Orestes, and proves it by a signet. 1098–1231. The feelings of the two burst forth, first in a lyric passage, *ἀπὸ σκηνῆς*, 1232–1287; and Orestes seems, in his joy, to be forgetting his duty as an avenger of blood, when the guardian-servant (1326) comes forth and urges to instant action. Electra, after recognizing the old man, implores Apollo to aid the cause of righteousness. 1288–1383. 7. Third Stasimum, 1384–1397. Short, as if divine justice could not wait. The presentiment of v. 472 is on the eve of fulfilment; fraud and force will soon deal the blow. 8. Exodus, 1398–1510. The death-cries of Clytemnestra

are heard from within. This terrible scene first takes the form of a *Kommos*, during which Orestes comes forth dripping with gore. *Ægisthus* is seen at a distance. 1398 – 1441. Orestes returns into the palace. Electra, recovering her composure, “palters” with *Ægisthus* “in a double sense.” He enters, sees the queen’s corpse, and finds himself in the avenger’s grasp, who forces him away to the spot where he killed Agamemnon that he may die there. The Chorus retires, satisfied that the family of Atreus has by this struggle freed itself from its woes. 1442 – 1510.

In three scenes three actors appear on the scene together. The chief actor sustained the part of Electra; the second, those of Clytemnestra and Orestes; and the third, those of the guardian-servant, Chrysothemis, and *Ægisthus*. In order to do this, the second actor must enter the house from behind, after seeming to go to the tomb of Agamemnon, and the third must go into the house as the guardian-servant at v. 803, and, passing round behind, appear as Chrysothemis returning from the tomb at v. 871. The third actor, again, must probably have entered the house with Orestes, after v. 1370, and returns in the character of *Ægisthus* at v. 1429.

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1 – 10. The old servant, standing at the gate of Mycenæ, points out to Orestes and Pylades the principal objects that were in sight. He begins with the territory which lay around them, for “*Αργος* here, as often in Homer and elsewhere, denotes the region. Indeed, this was its earlier signification, for the word meant *a plain* in the language of the Pelasgi. The region Argos is called the *ἀλτος*, or sacred plot, of Io, something as the city Thebes, in Antig. 845, is called the *ἀλτος* of the local goddess Theba; as Elis is styled by Pindar (Isthm. 2. 40) the *ἀλτος* of Olympian Jupiter, and Africa the *τέμενος* (Pyth. 4. 98) of Ju-

piter; and as Egypt is named by *Æschylus* (Suppl. 561) Δῆος πάμβοτον ἀλσος. The city Argus, which was about fifty stades distant from Mycenæ, is next denoted by its *agora*, called Λύκειος, as being under the protection of Apollo Lycius, whose temple, one of the most important in Greece, stood on one side of it. (See Siebelis on Pausan. 2. 19; Leake's Morea, Vol. II. p. 403.) Nearer to their position was the famous temple of Juno, protectress of Argos, distant five-and-forty stades (Herodot. 1. 31) or forty (Strabo, p. 368) from this city, and fifteen (Pausan. 2. 17) or ten (Strabo, u. s.) from Mycenæ, and lying on the left hand to one who looked towards Argos. Pausanias says, Μυκηνῶν ἐν ἀριστερᾷ πάντες ἀπέχει καὶ δέκα στάδια τὸ Ἱραῖον. Finally, the place to which they were come was Mycenæ, rich in gold (Iliad vii. 180); and they stood before the house of its kings, or its acropolis. For the description of this acropolis, and of its recessed gateway, as well as of the strange subterraneous chamber called the treasury of Atreus, the reader is referred to Clarke's Travels, Amer. ed., Vol. IV. p. 177; Dodwell's Greece, Vol. II. p. 228; Leake's Morea, Vol. II. pp. 369–382; Curtius's Peloponnesus, Vol. II. pp. 404–415. Though it is not certain that Sophocles had inspected this scene, nor probable that it was represented before the eyes of the theatre as it appeared, yet it is certain that this description agrees well with what the existing remains show to have been the reality. The opinion of those critics, including also the writers of the Argument, and the Scholiast, who have thought that the poet laid his scene in Argos, and confounded Argos and Mycenæ, seems to be refuted by *οἱ δὲ ικάνομεν*, v. 8, which shows that the place *where they had arrived* was different from those previously pointed out, and was now mentioned for the first time. There is, however, no doubt that the two cities were often confounded by the tragic poets, as Strabo remarks, Lib. 8, p. 377. *Æschylus* never mentions Mycenæ. But

## NOTES.

Sophocles follows Homer more closely. —— *Τροία*, the *age*. *Trojanus*, or *Troad*; as in Eurip. Androm. 968; *ἵ μάχη ἡ ἐν Κορίνθῳ*, in the *Corinthian territory*, Demosth. contra Leptinem, p. 472 Reiske. —— *ἄλσος* is in apposition with *Ἄργος*, and *τόδε* is the subject of *ἐστι* understood. —— *αὐτῆ*. The temple, being nearer to the travellers, is pointed out by *ὅδε*, the more remote *ἄγορά* by *αὐτῆ*. —— *ικάνομεν* here takes the ordinary perfect sense of *ἔκω*, *I am come*, as in v. 1102, and Antig. 224. —— *φάσκειν* is used for an imperative, as in Philoctet. 1411, OEd. R. 462; K. § 306, R. 11; Cr. § 625, but perhaps *ἔξεστι* of v. 2 was still in the poet's mind. It denotes here *to declare, to say with satisfaction*. —— *δῶμα* is in the accusative according to Herm.

18. *σαφῆ* expresses the effect of *κινή*, = *ὅστε σαφῆ εἴναι*. See Antig. 791, and comp. v. 27.

19. *εὐφρόνη ἀστρων*, *night of stars*, i. e. starry night. So Euripides says (Orest. 1685), *λαμπτῶν ἀστρων πόλον ἐξανίσας*, *making my way to the star-bright heavens*. Comp. πτέρυγι *χιόνος*, Antig. 114. *εὐφρόνη* is a word for *νύξ*, like *εὐμενίδες* for *έρινίδες*, derived from *εὐφρων*, and used in order to avoid the ill omen which the utterance of these words of gloomy import on certain occasions would afford.

21. Pylades is a mute character: otherwise, in the closing part of the play there would be four speakers on the stage, which was not allowed. The old attendant invites both to deliberate, but Orestes says all that is necessary; the plan having been completely arranged between them. —— *έμέν*. As the text stands, this is for *έσμέν*, and such a form Callimachus uses in a fragment. But if Sophocles had made use of it, we should have known of the fact from the grammarians. Probably *ένταῦθ'* supplies the place of two lost syllables. *καθίσταμεν* has been conjectured, which Wunder adopts.

22. For the government of *δίκαιην*, comp. v. 1338, 1368, and K. § 306, c.

24. The construction of *γεγένεται* with *σημῖνα φάνεται* is the same as with *δηλοῖται* or *φαίνεται* alone. K. § 310, b; Cr. § 633.

26. *ἐπώλλεσεν*. The aorist, as is frequent in comparisons, denotes that which is observed to happen generally and without reference to time, whenever the supposed case can occur. In the next clause, *ὁρθὸς* is not an epithet of *οὐσία*, but denotes the effect of *ἰστησιν*. Comp. Herodot. 4. 129, *ὁρθὰ ιστάντες τὰ ὅρα*.

27. “Quemadmodum, post ὅτε, ἐτελ., ἐώς, σεπε in apodoſi ponitur δέ, ita etiam in comparationibus. Proprie in his formulis abrumpi oratio post protasin existimanda est, et deinde alio modo continuari.” Herm.

34. *ἀρούμην* may, as Herm. observes, be either in the future or the second aorist optative. In *oratio recta*, the construction would be, *I come*—*ὡς μάλιστας ἀρούμαι*, or *ὅπως ἀρούμαι*. *ἡρόμην*, second aorist, coexists with *ἡράμην* first aorist.

35. *χρῆ* is from *χράω*, *I give an oracle*, being contracted like *ἔγι*. So *ἔξιχρη*, Ed. Col. 87, like *ἴζη*, from *ἴκχράω*.

36. *αὐτόν*, *in person*, and not by the agency of another.

37. Divine justice appointed Orestes, as next of kin to the slain, not only to requite blood with blood, but also guile with guile. Thus not only exact retribution was obtained from the guilty murderers, but the measure also was pursued, of suddenly surprising them in the midst of their guilty enjoyment;—a measure which the Greeks, like the rest of mankind, naturally felt to be worthy of divine justice, and saw pursued in the system of the world. —— *χειρὸς* is to be taken with *σφαγάς*, and shows more fully that the murder must be the work of *his own hand*. —— *κλέψαι, clam facere*. So *κλέπτονται μύθοις*, Ajax 189, *utter with guile*; *μάχας χερῶν δόλοισι κλέπτειν*, Eurip. Bellero-phon, frag., *wage or win by stealth*.

40. *πᾶν τὸ δρώμενον*, *all that is doing or going on*. The

passive participle here denotes exact present time, as in v. 1333.

42, 43. *οὐ μὴ γνῶστι* = *οὐ γνῶσονται*. See the note on v. 1052. *μὴ* is not to be supplied in the next clause after *οὐδέ*. — *ἡθισμένοι*. This participle is probably used to denote the gray hair of the aged servant. Comp. *λευκανθής κάρα*, OEd. R. 742. *For by reason of thine old age and the length of time, they will not know thee, nor will they even suspect thee, since thy head is thus silvered over with age.* But Bothe, and after him Wunder, make *ἡθισμένοι* mean *floribus ornatum*, i. e. crowned as the bearer of good news. The latter observes that two reasons are given why the old servant should not be recognized. 1. The change brought upon him by old age, and the length of time since he had been seen, would prevent his being known. 2. The joyful message and crown of flowers would preclude even suspicion.

45. *ἀνδρὸς Φανοτέως, viro quopiam nomine Phanoteo*, Herm. *ἀνδρὸς* is added, to make it seem that the old man does not know much of Phanoteus, or of his relations with *Ægisthus*. Phanoteus was the friend of *Ægisthus* according to v. 671, and would naturally be the first to send such pleasant tidings. He is not to be confounded with Strophius (v. 1111), whom Euripides makes the father of Pylades, and allied in marriage to the house of Atreus (Iph. in Taur. 917–919), and who, as next of kin, and living near the Pythian course (Pind. Pyth. 11. 54), had the care of the corpse of Orestes.

46. *τυγχάνει*. For the omission of *σ*, comp. Antig. 487, and v. 313 *infra*, *ἀγροῦσι τυγχάνει*, where we can use a similar ellipsis in English.

47. *προστιθείς*, i. e. *π. αὐτόν*, sc. *τὸν δρκον*. This construction is adopted, instead of either *ἄγγελλε δρκῷ* or *ἄγγελλε προστιθείς δρκον*, and has the effect of causing the servant's mind to dwell the longer upon the importance of making use of the oath.

48. *ἀναγκαῖας τύχης*. This phrase in Ajax 485 is used of the unavoidable or constrained condition of slavery. Here it denotes an *unavoidable disaster*, one that came upon him with irresistible violence, a violent death.

49. The Schol. calls attention to the anachronism here; the Pythian games being of later origin. According to the fable, however, they were first instituted when Apollo slew Python.

51, 52. *ἔφιετο*, sc. ὁ Φοῖβος. — *καρατόμοις χλιδᾶις*, with the ornament of locks of hair cut from the head. The locks are called *χλιδᾶις* as decorations of the head or of the tomb. The Schol. gives both explanations. The first is to be preferred. Comp. Eurip. Phoeniss. 223, *κόμας ἐμὰς . . . παρθένιος χλιδάν*.

54. *τύπωμα* = *ἄγγος*, properly a vessel made by beating or hammering. — *ἡρμένοι* = *ἐχοντες ἡρμένον*. For this idiom see Aesch. Prometh. 362, 711. — The expression *χαλκόπλευρον τύπωμα* was suggested by λέβητος *χαλκέου πλευρώματα*, Aesch. Choēph. 675 (686).

55, 56. *πον*, *opinor*. Take the particle with *οἰσθα*. So Monk. and Herm. But *μοι* is read instead of *πον* by an excellent MS. — *κλέπτοντες* = *ἀπατῶντες*. Comp. Antig. 681, 1218.

61. *κακόν*, of bad omen. So Brunck and Wunder. It was of ill omen to be reported dead. Comp. Eurip. Helena 1050: *βούλει λέγεσθαι μὴ θανὼν λόγῳ θανεῖν*; Menelaus replies, *κακὸς μὲν δρυς*; *εἰ δὲ κερδανῶ λέγων | ἐτοιμός εἰμι, μὴ θανὼν λόγῳ θανεῖν*. I have put a comma, with Schneidewin, after *δοκῶ μέν*, and take *ρῆμα* for a nominative.

63. *μάτην* = *ψευδῶς*. — The poet refers to cases like those of Ulysses and Pythagoras, who reappeared after being reputed dead. How Herm. can suppose that the allusion is to men sent into exile and then recalled, I see not: since reputed death is expressly mentioned.

65, 66. “Perferam a Brunckio illatum &c [thus]. Ut &c

ærepe significantius in principio orationis ponitur, et apud Latinos *qui*, sic etiam ὡς [*in which way*].” Herm. — ἀπὸ φήμης is taken with λάμψεις δεδορκότα, and not with the latter word only. δεδορκότα = ἔντα. Comp. βλέπειν so used, Eurip. Alcest. 143. — ἀπό, *as the result of*.

72. Supply the verb δέξασθε, which is suggested by its opposite ἀποστελλετε. Comp. Antig. 29.

75. The sense is, *For it is the fit time (to do so), which is for men the chief director of every undertaking*, i. e. which ought to be chiefly consulted and to guide in all things. Comp. Philoctet. 837, where *καιρός, opportunity*, is said to have understanding of all things.

77. ιώ μοι μοι being a standing formula, Dind., Wunder, and Schneidewin omit δύστηρος.

79. ὑπὸ in ὑποστενούσης means in an *under tone*.

80. The Schol. notices that Orestes is led away by youthful curiosity, while the old man recalls him to what is useful and prudent.

81. The first person of the subjunctive often stands without a conjunction after βούλει and θέλει. Comp. Mt. § 516. 3; K. § 259. 1. — κάνακούσωμεν is taken by the Schol. and others for καὶ ἀνακούσωμεν, ἀνὰ denoting *over again*; but by Herm. for καὶ ἐνακούσωμεν.

84, 85. λοιτρὰ = χοάς, as in vv. 434, 1139. — κράτος τῶν δραμένων, *superiority in what we are doing*, the attainment of our designs. νίκη and κράτος take a genitive, as in the phrase νίκη δήριος, Æsch. Agam. 916. — ἐφ' ἡμῖν is instead of a simple dative. Comp. Antig. 57, 139.

87. γῆς ισόμοιρος ἀήρ, *aether parem cum terra ambitum habens*. Herm. γῆς is for γῆ by a rare construction, which ὅμοιος and ισος sometimes adopt. Comp. Thom. Mag. voce ὅμοιος. The expression is perhaps borrowed from Choëph. 317, σκότῳ φάος ισόμοιρον. It was ridiculed, according to the Schol., by the comic poet Pherecrates. For ἀήρ, with a short a, if the text is right, see the metrical note.

89. ἀντήρεις, *opposite, alternating with*, sc. θρήνος. So Suidas. Some join ἀ. στέρνων together, *directed against*, aimed at, *the breast*. This is favored by the fact that πληγή is rarely found with the genitive of the thing struck in the tragic poets, but usually with that of the weapon. Yet the emphatic position of ἀντήρεις speaks strongly for the sense given by Suidas.—ἡσθον implies a present *aloθάνει*. Hence the subjunctive ἐπολειφθῇ in the subordinate clause.

91. ἐπολειφθῇ. Schol., παρέλθῃ, Brunck, *recessit*. This meaning of the passive has no support from usage, as far as I have noticed. Is not the sense rather, *whenever night is left behind*, i. e. when I pass beyond it into day?

92. τὰ πανυχίδων. For the periphrastic use of the article and genitive see Mt. § 285; Cr. § 477. —— γδη, *even*, is to be taken with this clause, and not with ξυρίσαι according to Hermann. According to Wunder, the clause denotes time, and is joined with θρηνῶ. It is better to take it as a limiting clause, thus: *and as for my night-vigils even*.

96. ἔξεντεν. Suidas, ἀντὶ τοῦ ἀπέκτενεν, who cites from Archilochus, ξένια δυσμενέσι ληγρὰ χαριζόμενος, *giving a bitter reception to an enemy*. So δέχομαι is used of hostile reception, as by Herodot. vii. 138. Erfurd observes, that the word was chosen as alluding to the fatal entertainment at Agamemnon's return.

100. οἰκτος τούτων. Comp. Eurip. Alcest. 426, for the objective genitive. —— ἀλλης, and not ἀλλον, as pointing at her sisters.

105 – 109. In the first clause, λεύσσω is to be supplied from the next ensuing, where its place is more emphatic. —— μὴ οὐ προφωνεῖν follows οὐ λήξω. *I will not cease . . . so as not to utter forth*. —— ἐπὶ κακυτῷ. ἐπὶ denotes object or design, according to Hermann, who translates ἡχώ ἐ. κ., *clamorem ad lucum provocantem alios*; but how could Electra, who despaired (v. 100) of finding sympathy, have

thought of exciting the grief of others. Better, *for the sake of wailing*, i. e. that I may indulge my desire to wail.

111. *Ἄρα*, the vengeance, which is denounced in curses, personified; *Dira*. The ancients sometimes spoke of *Ἄραι* in the plural, and sometimes confounded them with the Erinyes. Comp. *Æsch.* *Furies*, 395 (417). — In v. 112 *Ἐρινύες* is pronounced in three syllables by synizesis.

114. Several words have fallen out here, as the measure shows. It is not clear, therefore, whether *τοὺς ἀποκλεπτομένους* is to be taken actively or passively. If the latter, it is the same as *τοὺς ἔχοντας* (*εὐρᾶς αὐτῶν*) *ἀποκλεπτούειν* (comp. v. 54), i. e. those who have adultery committed against them. As it was not the part of the Furies to punish adultery, Porson and others pronounce these words spurious. But comp. v. 492. If the Furies did not pursue the mere crime of adultery, they might yet show the more wrath against an adulterous murderer.

119, 120. Porson (ap. Monk) thus rendered this passage: *For I am no longer able by myself to draw up the weight of grief, which is in the opposite scale.* — *σωκῶ* = *δύναμαι*, *ἰσχύω*: a rare word, borrowed perhaps from *Æsch.* *Furies* 36, and derived through *σῶκος*, *strong* (*Iliad* xx. 72), from *ωσεῖν*, *to raise, weigh, or balance*. Comp. Demosth. 11. Androt. p. 617 Reiske, *χρυσὸις τέτταρες ἢ τρεῖς, ἄγουσα τέσση μῶν*, *three or four golden vessels, each weighing a mina*. The sense of *weighing* flows from that of *drawing* (i. e. *producing motion* in a loaded scale), as is shown by *ἴσχειν*, which has them both. Comp. *Herodot.* 1. 51.

122 — 125. “*Recte Triclinius constructionem explicat τάκεις οἰμωγάν Ἀγαμέμνονα, quod idem est ac τάκεις οἰμώγοντα Ἀγαμέμνονα.*” Herm. The sense then would be what the Schol. gives by the words *διὰ τί τίκη τῇ ἀκρίστῳ οἰμωγῇ*; *why do you thus pine away with never-satisfied lamentations for Agamemnon?* And *τάκεις οἰμωγάν* would be a bold example of an accusative following a verb of kindred

sense, since the notion of *pining away* may include the grief which causes it, and the expressions of grief, or lamentation. Comp. the associated words *κλαίω*, *τέτηκα*, *κάπηκα-κίω*, in v. 283. But the use of the *active* *τίκεω* in the sense of pining away is unsupported. Wunder explains it as meaning here *to make to flow, to pour out*; and defends τ. *οἰμογάν* by the analogy of *τίκειν δάκρυα*. But all this is without foundation; no such expression as *τίκειν δάκρυα* can be produced. — *οἰμογάν* . . . *Ἀγαμέμνονα*. As verbs of weeping and lamenting sometimes take an accusative of the object towards which or whom the feeling is directed (comp. *οἰμοξεῖαι συμφοράν*, v. 789, *φμωξ ἀδελφόν*, Eurip. Electr. 248), and as verbals sometimes adopt their verbs' accusatives, (comp. Antig. 786, note,) the government of 'A. by *οἰμογάν* may be justified. Yet, if *τίκεις* involve the idea of grief, it is better to take the personal accusative, as well as the other, immediately with the verb. Comp: Trachin. 50, *πανδάκρυτ' ὀδύρματα | τὴν Ἡράκλεων ἔσοδον γοσμίνητ;* *weeping over the departure of Hercules with tearful complaints.*

126. *ώς, utinam.*

129. *γενέθλα, Doric for γενέθλη.*

137. *τὸν ἐξ Ἀΐδη λίμνας πατέρα*, is for *τὸν ἐν Ἀΐδῃ λίμνῃ π.* by an attraction of the preposition to *ἀντάστεις*, which contains the idea of bringing *out of* the lower world. So Herodotus (7. 37) says, δῆλος ἐκλιπὼν τὴν ἐκ τοῦ οὐρανοῦ ἔρην ἀφανῆς ἦν, for *ἐν οὐρανῷ*; and Æschines says that Demosthenes *τὴν ἀπὸ στρατοπέδου τάξιν ἔλιπεν.*

140, 141. The sense is, *Thou art destroying thyself by passing on in thy weeping from moderation to excessive grief.* *στενάχονσα*, owing to the influence of the prepositions *ἀπό, ἐπί*, is taken in a pregnant sense. Comp. Alcest. 67.

147. *ἀραρεν*, from *ἀραρον*, second aorist, which has a short in the penult, while the penult of the perfect *ἀραρα* is long.

149. *Διὸς ἄγγελος.* The nightingale is so called as the messenger of spring, sent by Jove.

150. For  $\sigma\acute{\epsilon}$   $\delta'$ , after the vocative, see Prometh. 3.  $\nu\acute{\epsilon}\mu\omega$  =  $\nu\mu\acute{\epsilon}\omega$ . Comp. v. 598. She regards Niobe's state of ceaseless grief as divinely blessed.

151.  $\acute{\alpha}\tau\epsilon$  for  $\acute{\eta}$ . See Mt. § 483. —  $\acute{\epsilon}\nu$   $\tau\acute{\alpha}\phi\varphi$ . Comp. Antig. 823.

152.  $\alpha\acute{\alpha}\iota$ . “Non gemit Niobæ sortem, sed de se ipsâ cogitans ita exclamat.” Herm.

155, 156. The sense is, *in regard to which* (sc.  $\delta\chi\sigma$ ), *you surpass those within* (the house), *with whom you are of common origin, and their sister by birth.* —  $\pi\acute{\epsilon}\rho\sigma\sigma\acute{\alpha}$  follows  $\pi\acute{\epsilon}\rho\iota$  in taking a genitive  $\tau\acute{\alpha}\nu$   $\xi\acute{\nu}\delta\sigma\sigma$  ( $\xi\acute{\nu}\tau\omega\sigma$ ).

157 – 163.  $\acute{\alpha}\iota\alpha$ , *of which description*, i. e. one of whom. In the next lines Orestes is mentioned by a natural association of ideas, although not one  $\tau\acute{\alpha}\nu$   $\xi\acute{\nu}\delta\sigma\sigma$ . —  $\acute{\alpha}\chi\acute{\epsilon}\omega\sigma$  is taken by the extant Scholiast, Suidas, and others, for a participle.  $\delta\lambda\beta\sigma\sigma$  is put in pointed opposition to it, and may have been pronounced after a pause. The next words show why he is  $\delta\lambda\beta\sigma\sigma$ , i. e.  $\acute{\alpha}\nu$  =  $\acute{\alpha}\tau\iota$ :  $\alpha\acute{\iota}\tau\sigma\sigma$ . The sense, freely given, is, *and Orestes, who passes in grief his secluded youth, — happy one because Mycenæ's famed land shall one day receive him, — the scion of a noble house, — brought back to this soil by Jove's propitious guidance.*  $\kappa\acute{\nu}\eta\pi\tau\acute{\alpha}$  refers to the remote and secluded place of safety where he was brought up, away from those who wished his death. Hermann, taking  $\acute{\alpha}\chi\acute{\epsilon}\omega\sigma$  as a noun, makes the sense of the clause in which it occurs, *happy in his youth* (hidden, i. e.) *secluded from sorrows.* But, as Wunder observes, the reason for mentioning these relatives of Electra is to dissuade her from excessive grief, by showing that they have equal reason for it. —  $\beta\eta\mu\alpha$  here appears to be the verbal of the causative sense of  $\beta\alpha\iota\omega$ , which its first aorist has. —  $\acute{\alpha}\rho\acute{\epsilon}\sigma\sigma\acute{\alpha}$  takes the case of its relative, instead of appearing in the first clause as a nominative. See Antig. 404, and K. § 332. 15; Cr. § 525.

164.  $\acute{\alpha}\kappa\acute{\mu}\alpha\tau\acute{\alpha}$  =  $\acute{\alpha}\kappa\acute{\mu}\alpha\acute{\tau}\omega\sigma$ .

165. *οἰχῶ*, Suidas and Schol. *περιέρχομαι*. *Musæ ober rationis* vita habet, says Ellendt. May it not better, like *οἴχομαι*, Ajax 1128, = *ἀπόλλυμαι*. Comp. the parallel passage, vv. 303, 304.

166. *τὸν ἀνίννυτον οἴτον κακῶν*, *hanc perpetuam sortem malorum*. Herm.

169, 170. *τὶ ἀγγελίας* = *τὶς ἀγγελία*. Comp. Antig. 1229; Mt. § 442. 3. — *ἀνταράμενον* has a passive sense, according to Herm., so that the sense is, *what message goes to him from me without being frustrated of its purpose*. But the active sense is better, for the words *δεῖ τοῖς* contain the substance of the messages of Orestes to his sister, and *οὐκ ἀξιῶ φανῆναι* explains the cause why *ἀνταράμενον* is used. *What message comes for me without (deceiving or) disappointing me.*

174. Brunck with most MSS. reads: *ἔτι μέγας ἐν οὐρανῷ*. Heath proposed *ἔτι μέγας οὐρανῷ*. *ἔτι* has since been found in a Florence MS., and *ἐν* renders the verse unlike the corresponding one in the strophe. Hermann gives *μέγας ἐν ἐν οὐρανῷ*.

179. *εὐμαρής*. Schol. recent., *εὐμαρεῖας πάροχος*, i. e. *kind, affording relief from pain or sorrow*. *εὐμαρεία* is used of relief from pain, Philoctet. 704.

180 – 184. The sense is, *For neither is he, who inhabits Crissa's cattle-feeding shore,— the boy born of Agamemnon, not to return; nor is the god, who reigns by the Acheron, regardless.* *ἀπερίτροπος*, meaning properly *non redux*, and therefore here implying his being regardless of vengeance, by *zeugma*, in the second clause, takes the place of a word with that meaning, e. g. *ἀνεπιστροφος*, or, according to the Schol., is taken in two senses. So Herm. and Ellendt. Others give it the sense *mindless* in both clauses. — *βουνόμον ἀκτὰν* is in apposition with *τὰν Κρίσαν*, where the article is used because the place was well known. Comp. *τῆς Κορινθου*, Ed. R. 936, spoken of for the first time, and *τὰς*

**Ἄθηνας**, *Œd. Col. 24.* Here the fertile Criscean plain is intended, which lay under Parnassus around the gulf of the same name, and in which (v. 730) the Pythian games were held. The poet includes in the plain of Crisa or Crissa the lower plain of Cirrha, which was probably in his days untilled and devoted to Apollo, a grazing-place for his sacred flocks. (*Comp. Aeschin. c. Ctes. § 107 Bekker.*)

185. *δὲ πολὺς . . . . Σιορος, vita plurima pars*, i. e. *vis vitalis potissima*, Ellendt; *Σιορος* being, not *time of life*, but *force or vigor of life*.

186. *ἀνέλπιστος, with hopes unfulfilled.* —— *ἀρκῶ*, Suid. *ἰσχύω, ὑπομεναί δύναμαι*.

189. *ἀναξία*, Suid. *ἀξίαν οὐκ ἔχοντα, ἀλλ' ἄτιμον.* —— *ἄτιμος*, a settler who is not a native, a stranger.

192. *κεναῖς τραπέζαις*, the opposite of *πλονοίᾳ τραπέζᾳ*, v. 362. —— *ἀφίσταμαι*, *I place myself near, or by.* *ἔφι-σταμαι*, the common reading, arose perhaps from the wrongly written *ἔφίσταμαι*, which is found in a Florence MS. Schneidewin inserts into his text *ἀφίσταμαι* with *κανάτ* *τραπέζας*, which it would require.

193—197. The sense seems to be, *Sad was the cry uttered at his return; sad was it when in thy father's bed-chamber the stroke of brazen hatchets was aimed against him.* By this, Hermann understands the laments of the people presaging Agamemnon's death, upon his return, and soon afterwards bewailing it. But the cry of the murdered prince is probably intended. Two events are not spoken of, but by a climax (*οἰκρὰ δέ*) the poet rises to the height of the horror, — to the murder of Agamemnon at the banquet. —— *νόστος* is the time, and the preposition *ἐν* need not be supplied. —— *οἱ* is Hermann's emendation for *οὐι*, and seems necessary for the sense. “Hiatum accepit poeta ab epicis,” says Herm., who cites a parallel case from *Trachin. 650*, *δέ οἱ οὐι*. —— Agamemnon, according to Aeschylus, was slain at the bath, where his wife, who was

attending upon him, entangled him in a tunic sewed together at the top. Comp. *Æsch.* *Agam.* 1078, 1097, 1518 (ed. Blomf.). Euripides says the same, *Electr.* 155. "I weep for thee, my unhappy father," λοντρὰ πανίσταθ' ιδρα-  
νάμενον χροῦ | κοίτα ἐν οἰκτροτάρᾳ θανάτου. κοίται Brunck translates by *thalamo*, the chamber where he was bathing before the feast, but Wunder regards it as denoting the sofa on which, after the custom of his own time, the poet represents Agamemnon as lying during the feast, where, according to Homer, *Odyssey* xi. 419, he met with his death. ——γενίνων. Comp. *Antig.* 249.

198–200. The sense is, *It was Fraud that planned, it was Lust that slew; horribly engendering a horrible Form.* The poet gives life to means, motive, and result. The horrible form horribly engendered in this union of fraud and lust was the murder of a husband by the plot of adulterers. ——φράσας takes the sense of the middle. ——προ-  
φυτεύσαντες is not anterior to the action of the verb, but epexegetical, = καὶ οὗτος προεφύτευσαν. ——εἴτ' οὖν, etc. The mind, full of the more than mortal horror of the crime doubts whether some wrathful avenging deity were not the author. ——βροτῶν. Supply τις, as v. 1323. ——δὲ ταῦτα πράσσων, *the doer of these deeds.* The participle lays aside reference to time.

201, 202. The sense would be complete without πλέον, or with ἐχθρὰ merely, instead of ἐχθίστα; but the union of the two constructions gives force to Electra's expression of her feeling. δὲ also adds emphasis to the superlative, as it often does elsewhere. Mt. § 603.

205, 206. τοὺς, referring to δεῖπνα, is attracted or assimilated in gender to θανάτους, which is in apposition. The feast was her father's death. ——διδύμαν χειροῖν, *the twin hands* of the guilty pair. For θανάτους χειροῖν, comp. v. 37.

209. οἰς, sc. the murderers implied in χειροῖν.

213. Take φράσοι by itself: φωνεῖν is for φάνει.

214. ἐξ οἰων. Schol., ἐξ οἰων ἀγωθῶν, and so Brunck. ἐξ οἰων αἰτιῶν would better express the idea. — τὰ παρόντα = τὰ νῦν, νῦν. Schneidewin (who also puts an interrogative mark after *ἰσχεις*) explains οἰων as equivalent to τοὺς οἴλα, the phrase thus being the same as οἴων τὰν παρόντων. Comp. K. largest Gr. § 788. 5. The sense then is a good one. By such conduct as the present, you run into mischief of your own causing. — οἰκεῖας = ἴδιας.

218. Sc. because by despondency and grief she irritated her mother and *Ægisthus*, as v. 290 shows.

219, 220. A passage of difficult construction. One Schol. paraphrases it thus: τοῖς ἀρανοῦσιν οὐ δι' ἔριδος δεῖ ἃς ταῦτα προσωπλάγειν; and Brunck, after another, still more loosely, *atqui cum potentioribus jurgio contendere huic conducibile est*. The construction must be τὰ δὲ (i. e. ταῦτα or κατὰ ταῦτα δὲ) οὐκ ἐριστὰ (οὐ δὲ ἐρίζειν) τοῖς δυνατοῖς, δυστε πλάθειν αὐτοῖς (δι' ἔριδος). These things are not to be made matters of contention with the powerful so as to approach them, i. e. so as to come to their very face in the contention.

223. ἐν γὰρ δεινοῖς seems to be an instance of the causal proposition introduced by γάρ, coalescing with the proposition, the cause of which is assigned. Fully expressed, it would be ἐν γὰρ δεινοῖς εἰμι. The sense of the passage is, *So dreadful are the evils of my state, that I will make no attempt to ward off the calamities arising from indulging my grief.* ταύτας ἄτας refers to v. 215 seq.

226. “ Scholiastæ et Suidas τίνι pro πρὸς τίνος accipiunt: quos sequitur Brunckius: recte. Hoc dicit, *a quo enim opportuna afferente utile quid audiam, i. e. quis ita opportuna sentit, et utile quid ad me consolandum proferat.*” Herm. For the construction of the dative τίνι, comp. Mt. § 394. 3, and see v. 442.

232. ἀνάριθμος θρήνων. Comp. χρόνος ἀνάριθμος ἡμερῶν Trachin. 247, and for the genitive, the phrase in v. 36.

237. ἀμελέων ἐπί των is a rarer construction for ἀμελέων τινος. This verb is even found with an accusative.

240–244. The sense is, *Nor, if I am possessed of any good thing, may I enjoy it in quiet, if I restrain the wings of loud lamentations, so that they honor not my parent.* πρόσκειμαι χρηστῷ = χρηστὸν πρόσκειται μοι, is attached, or pertains, to me. Comp. 1040. —— ισχονσα = ἐὰν ισχω. —— γονέων for γονέως. —— ἐκτίμουσ denotes the effect of ισχονσα, = ώστε ἐκτίμουσ εἴναι, ώστε μὴ τιμᾶν. Comp. Eurip. Hec. 691. οὐδέποτε διάκρυτον ἀστένακτον ἀμέρα μ' ἐπισχήσει, i. e. will stop me from, or keep me without, weeping, etc.

244–250. For εἰ with the fut. indic., and an optative in the apodosis, instead of another fut. indic., see Mt. § 524. 2. 1. —— γὰ τε, etc., i. e. held in no more honor than other dust, and regarded as of no account. —— οἱ δὲ, i. e. οἱ δὲ κτανόντες. —— ἀντιφόρους = ἀντὶ τοῦ φόνου. —— αἰδός, apparently here the *dread of doing wrong*, and ἐνσέβεια, *piety, reverence both towards parents and the gods.* Comp. vv. 308, 968 (where reverence for a deceased brother is included), and 1097; and see v. 589, note.

251. τὸ σὸν σπείδοντα, *tuis rebus studens.* The same phrase occurs in Plat. Gorg. 455. C. For σπείδειν with an accus., see Mt. § 423. —— For τούμδην αὐτῆς (v. 252), see Cr. § 503; Ajax 1015, τὰ σὰ κράτη θανόντος. The phrase means, *anxious to show my friendship, and the previous clause, anxious to keep you from embittering your enemies by too loud grief.*

255. The sense is, *if on account of my frequent lamentations I appear to you to be too much oppressed with sorrow, or afflicted.*

259. The relative refers not to τάδε, the immediate antecedent, but to πατρῷα πήματα, the chief subject of thought. πατρῷα may denote *derived or inherited from a father*, as we speak of a man's paternal estate. Comp. OEd. Col. 1198, εἰς ἔκεινα . . . . ἀποσκόπει πατρῷα καὶ μητρῷα πήματα. *Σπάθες.*

261. *τὰ μητρὸς . . . ξυθιστα* = *μήτηρ . . . ἔχθιστη*. The construction with the verb is the same as in Trachin. 1174, *ταῦτ' οὖν ἐπειδὴ λαμπρὰ συμβαίνει*, and probably rises from an ellipsis of *ἴστα*, the participle being sometimes joined with this verb, instead of the infinitive.

265. Wunder remarks that *τηρᾶσθαι* = *carere*, and not *privari*. This explains why the present and not the aorist is used. So *infra*, v. 1326.

269. *παρεστίον*, like many adjectives, may be resolved into a preposition and its primitive noun, = *παρὰ τῇ ἔστιᾳ*. Comp. Mt. § 446. 8, and v. 419.

271. *τελευταῖαν*, *extreme*. I have not found this meaning of the word elsewhere in the tragic poets. — *ἡμιν*, as Ellendt writes it, or *ἡμίν*, with a short, occurs twenty-six times in Soph., but neither *Æsch.* nor Eurip. has an inclined form of *ἡμίν* or of *ἡμᾶς*.

275–277. *τλήμων*. Schol. *τολμηρά, ἀναδήσ*. But see v. 439, note. — *τοῖς ποιουμένοις*. Comp. v. 40, note.

278. *εἰροῦσα*, *having reached*. “Cum ad diem illum rursus pervenit.” Ellendt. — *τότε, olim*. Brunck. But the word means nothing more than *then*, i. e. at that well-known time. By *that day* the poet intends that day of each month.

280. *μηδοσφαγέων*, though a neuter, adopts the construction of *σφάττειν*, its primitive. Or *ιερὰ* may be an instance of the apposition which we have in Alcest. 7.

283. *πατρὸς* follows *ἐπωνομασμένην*. So *ἐπώνυμός τινος, καλεῖθαι ἐπί τινος*, are used, the preposition answering in these cases to our *after*. Comp. Mt. § 375. 3.

285. *αἰνὴν* stands for *έμαυτήν*. K. § 302. 8; Cr. § 506.

287. *λόγοισι γενναῖα*, Schol. *εὐγενῆς λόγοισι, καὶ οὐ πράξεσιν*. And so Brunck. It is better, with Erfurdt, to explain the phrase ironically, as referring to the low, abusive language of Clytemnestra, a specimen of which follows.

289. *δίσθεον*. Suid. *ἀσεβές*. So *Æschylus* uses the

word in several places. Here in Clytemnestra's mouth it denotes impiety shown by failure in filial duty towards herself. Brunck renders it *diis invisum*.

292. *οἱ κάτε θεοί*. Comp. vv. 110, 184.

300. I follow Dindorf and others in reading *ταῦτα* for *ταῦτα*, according to Blomfield's conjecture. The sense seems to be, *And her renowned husband at the same time, being near by, (urges the same things with her, i. e.) urges the same invectives which she had used.* For *οὐν* adverbial, comp. Antig. 85. Below, v. 746, it is perhaps separated from the verb by tmesis. For *αὐτῆς* depending on *ταῦτα*, see K. § 284. 4; Cr. § 400.

301, 302. The sense is, *This utter coward, this mere evil, that fights his battles with woman's help.* — *ἡ πᾶσα βλάβη* occurs in the same sense in Philoct. 622, cited by Brunck. The phrase is like many in Greek, and like our expression *I am all attention.* — *τὰς μάχας, the battles which he fights.* Comp. the same words, Thucyd. 4. 92.

305, 306. *μέλλων* = *βραδύνων*. — *διέφθαρεν*. The earlier Attic writers used this second perfect in a transitive sense in preference to *διέφθαρκα* (which, however, was also in use), while in Homer, in the Ionic and latest Attic writers, the intransitive sense was current. — *τὰς οὖσας . . . καὶ τὰς ἀπούσας ἔλπιδας*. “What she had and what were about to arise.” Schol. “Spem quam in se ipsa et in illo absente repositam habet.” Herm. Ellendt explains the phrase as a formula including all possible hopes, although neither *οὖσας* nor *ἀπούσας* may have any definite meaning. But if this had been the case, could the two kinds of hopes have been so separated from one another as they are here by two articles? The Schol. seems to have hit the meaning nearest. Hopes near at hand (for *οὖσας* = *ταπούσας*, comp. Antig. 1109) are such as she at any time cherished; hopes at a distance are such as might after a time be awakened in her breast.

- 308, 309. For the play upon *κακὸς* comp. Alcest. 705. — Hermann and other editors have *πολλή γ'* for *πολλή ὅτι*.
313. *θυραῖον οἰχεῖν*, *to go abroad*. So Trachin. 533, *θυραῖος ἥλθον*. *θυραῖον* = *ἔξω θυρῶν*. Comp. v. 269. — For *τυγχάνει*, sc. *ὅν*, see v. 46.
- 317–320. *τοῦ κασιγνήτου*. For the genitive after verbs of *saying*, see K. § 273. F; Cr. § 356; and comp. Ajax 1236. — *ηὔοντος*, *ἢ μέλλοντος*. The participle in such cases usually is accompanied by *ὅς*, and may be expressed by an infinitive: Comp. Mt. § 569. — *τι* for *ὅτι*. Rare in Attic. — *φίλει ὀκνεῖν*, Schol. *εἴωθεν ἀναβάλλεσθαι*.
323. “Non possunt hæc verba exprimere, quod volunt interpres, *alioqui non tam diu vixisse*; sed hoc dicit Electra, *non enim diu viverem*, nempe si ille non veniret.” Herm.
324. *δόμων*. It is comparatively rare that the genitive stands without a preposition in answer to the question *whence*. Comp. Antig. 10.
325. *φύσων*, *by birth*. This word is nearly superfluous, as in v. 1125. — For v. 328, comp. vv. 122–125.
331. The sense is, *not idly to indulge your rash anger*. Ellendt interprets *θυμῷ ματαίῳ* more generally *perversitatem tuæ*.
332. *οἶδα κάμαυτὴν ὅτι ἀλγῶ*, for *οἶδα ὅτι καὶ αὐτὴν ἀλγῶ*, *I know that I myself also grieve*. For this form of sentences, comp. Antig. 318; Cr. § 614.
335. *ὑφεμένη*, sc. *τὰ ιστία*, *lowering my sails*. The perf. pass. often has a middle sense.—The sense of the next line is, *and not to seem to be engaged in something, and yet to bring no harm* (upon the murderers, i. e.) not to show that I meditate vengeance which will be ineffectual.
340. The sentiment is like that in Antig. 63. — For a plural in lieu of a singular verbal, comp. Antig. 677. *πάντα* is probably an accusative.
342. The Schol. and Hermann take *μέλειν* as a personal

verb here with *τι* for its subject = φροντίζεται; a rare usage found, according to Hermann, *Aesch. Agam. 378*, Eurip. *Herc. Fur. 772*. — For τῆς τικτούσης, and the reason why τῆς τεκούσης is not used, see *Prometh. 849*, note (2d ed.).

343. τάμα τοιθετήματα, your *admonitions addressed to me*. This is the objective use of the possessive pronoun. — For the government of κείνης, see *Cr. § 381*.

346. φροντίσου = φ. εὐ, the opposite of φ. κακός. Choose, says Electra, either to act a foolish part like me, or to be wise (in a prudential point of view) and neglect your father.

349. τιμωρεῖσθαι τινι, to avenge one's cause; τινα, to revenge upon, or punish, one. τιμωρουμένη, trying to punish.

351. πρὸς κακοῖσι, besides the calamities now existing. — ἔχει, this conduct has in it. *Comp. Antig. 68*.

356. ἐκεῖ is here used of the world below, as in *Alcest.* 744. This may be easily gathered from the context, but is owing to euphemism. — χάρις is here *the pleasure arising from receiving an honor, gratification*, and stands instead of τιμὴ repeated. *Comp. Antig. 514*.

357. ὑπάν. This dative is not without its force. The sense is, *Thou who hatest for us*, i. e. *our hater*, or you who pretend that you hate.

363. The sense is, *Let me have it for my only food, that I do not grieve myself*, i. e. that I escape the pain which base submission to them would occasion me, and rather cause them trouble. A similar expression occurs in *Isocrates Areopagit. § 82*, Bekker: οὐτως ἐπαδείθησαν οι πολῖται πρὸς ἀρετὴν ὥστε σφᾶς μὲν αὐτοὺς μὴ λυτεῖν. See also *Eurip. Cyclops, 338*. Brunck changed μὴ into νιν (αὐτούς). But in that case it is not easy to see why ἐμέ, and not με, is used. In the received text, ἐμὲ stands for ἐμαντήν, “quia tantumdem est,” says Herm., “ac si dixisset τὸ ἐμὲ μεν μὴ λυτεῖν, λυτεῖν δὲ τούτους.” And this sense Musgrave had

previously expressed in his note. Comp. 461, where *οὐαὶ*, in an enumeration of several persons, stands for *σαυτῷ*. The same is true in a contrast, Eurip. Phœniss. 508 : *τοῦτον τὸ χρηστὸν . . . οὐχὶ βεύλομε | ἀλλα παρεῖναι μᾶλλον ἢ σώμενοι*. In such cases the mind rests simply on the person as joined or contrasted with others, and not on the reflexive act.

369—378. *μηδὲν πρὸς ὀργήν*, say *nothing angrily* (literally, that has a leaning to, or looks towards anger). Comp. vv. 464, 921. — *ἡθάς . . . πως*, *pretty much accustomed*. For the gen. *μίθων*, comp. Cr. § 376. — *τῶνδε, the ills I now endure*. She means, that nothing can be worse.

380. According to Mt: § 608. 5, *μήποτε* is here used, and not *οὔποτε*, because the clause is subjective, i. e. what is said is dependent upon, and exists in the view of Clytemnestra and Agisthus.

384. *ἐν καλῷ, in good time*. See Antig. 1097, *ἐν δεινῷ*, note.

385. In reply to Elmsley, who would read *γὰρ* for *δὴ* after Triclinius, Herm. says, “Optime convenit illud. *δὴ, ergo*, animo indignanti decretumque contemnenti.” — The sense is, *What! have they then even resolved to do these things to me?* *βεβούλευνται* has a middle sense.

388. i. e. *τίς ἔστιν οὗτος ὁ λόγος, or αὐτῇ ἡ ἀρά ἡνὶ ἐπηράσω*. Comp. Antig. 427.

396—403. *εἰκαθεῖν*. See Antig. 1096, note (2d ed.). — *σὺ ταῦτα θώπευ', do you act such a cringing part if you please*. For the accus. *ταῦτα*, comp. Antig. 550, 743. — *οὐκ ἔμοὺς τρόπους λέγεις, you do not speak of my character*, i. e. what you speak of is not my character; unless *λέγεις* can have the sense, you do not *speak*, i. e. *display in what you say*. — *τιμωρούμενοι*. For the gender, see Alcest. 383. — *μὴ . . . κενή, I hope I am not yet so far devoid of sense*. “Electra says *μή πω* in the feeling of human weakness, as if in the course of time she could not be sure

of not acting as her sister suggested." Schneidewin. Rather she speaks in scorn, which is her present state of mind.

404. *ἐστρᾶην, I set out to go.* —— ὅδον follows the antecedent of *οἵπερ, ἐκεῖσε, thitherward.* —— *τᾶπα* = *τοι ἄπα*.

405, 406. Brunck observes that the victims, whose blood was poured out as a libation upon the tomb, were there burnt. He conceives of Chrysothemis as being attended by servants carrying victims. But it is plain from vv. 405, 431, that the offerings were in her own hand. She went alone to offer a libation to her father, and *ἔμπυρα* must be understood, as Triclinius and several modern critics remark, of unbloody offerings. Comp. v. 440. Erfurdt remarks that the offering of Orestes, v. 894, was of the same kind. —— *τυμβεῦσαι χάσ* = *ἐπιτυμβίους χάσ* *δοῦναι*. Antig. 901. This verb in Ajax 1063, Eurip. Hel. 1245, means, *to put in a tomb*; here, *to put on a tomb*. For its neuter force, *to be in a tomb*, see Antig. 888.

408. "Monkius conjicit ὅν γ' ἔκταν' αὐτή. At recte hic abest γέ. Non enim ipsa his verbis respondet Chrysothemis, sed quid Electra in mente habeat dicit." Herm. The words in Electra's mouth would have been without γέ; or at least Chrysothemis would not have given them the emphasis contained in that word.

410. *δοκεῖν ἔμοι.* ὡς and *ὅτον*, which are usually found with such restricting infinitives (comp. Alcest. 801), are sometimes omitted.

411. ἀλλὰ is used in opposition to something not expressed. *If never before, be with us yet at least now.* Comp. λέγ' ἀλλὰ τοῦτο, v. 415, *if you know but little, yet tell this*; ἀλλὰ τῷ χρόνῳ, v. 1013, *if never before, yet at length.*

419. *πηξαί ἐφέστιον* = *πηξαί ἐφ' ἔστια.* Comp. v. 269. This dream resembles that of Astyages in Herodot. 1. 108. —— For this sceptre comp. Iliad ii. 101.

425. This seems to have been a custom, the object of

which was to obtain the aid of the Sun or of the Gods, in averting evil portended by dreams. Comp. v. 644. In Eurip. Iph. in Taur. 42, cited by Brunck, Iphigenia says, *The novel visions which this night has brought, I will tell to the air, εἰ τι δὴ τόδι ἔστιν ἄκαν.*

428 – 430. *vvv, therefore.* The connection seems to be, “I beseech you, therefore, do nothing rashly, for our mother, in her alarm caused by the vision, will use violence against you to prevent you from injuring her.” — *εἰ γὰρ . . . πάλιν, For if you will reject me (my advice), at another time you will come after me, in the midst of your trouble.*

433. *ιστάναι κτερίσματα, to place (there) mortuary offerings.*

435. By a fine *zeugma κρύψον*, in the clause with *κάνει*, supplies the place of a verb of appropriate signification with *πνοαῖσιν*, as *σκέδασον* or *δόσις*. — For the next line comp. Antig. 197. — *νν = αὐτά*, as in Prometh. 55, and v. 624 *infra*.

439 – 441. *ἀρχήν, omnino.* It is taken with *οὐκ ἀν . . . ἐπέστεφε*. — *τλημοκεστάτη*. Passow gives this word, which obviously denotes a moral quality here and in v. 275, as in Philoct. 363, the sense of *bold, ready to undertake any crime*. But the analogy of *δύστηνος*, when denoting crime, as in vv. 121, 806, rather favors the signification *miserable* or *wretched* (in a moral point of view). — *ἐπέστεφε χοὰς τῷδε = ἐπέστεφε τόνδε χοαῖς*. Mt. § 411, Obs. 3, remarks that “some verbs take as well the dative of the person and the accusative of the thing, as the accusative of the person and the dative of the thing.” The reason for the dative of a person here is, that, besides the general idea of crowning, or honoring, the poet had in his mind the special one of pouring upon; so that the verb adopts the construction required by *ἐπιχεῖν*.

442. *αὐτῆς* is not to be taken with *σοι*, or with *προσφιλῶς*, which Monk prefers, but with *δέξαθαι*, a construction found

in Homer and Pindar. Comp. v. 226, and Mt. there cited. According to Herm. δέχεσθαι τινος or παρά τινος means to receive from, δέχεσθαι τινι, to receive for the sake of, or out of favor to. The *aorist* infinitive here has a *future* sense, and this takes place not only after verbs which in themselves imply futurity, but also after others.

445 – 447. *μασχαλίζειν* denotes to hang under the shoulders or arm-pits, thence to cut off the extremities of a slain man, and hang them thus under his shoulders. According to Suidas, the extremities were joined together, and placed round the neck under the shoulders of the slain (thus forming a resemblance to the shoulder-band of beasts under the yoke, *μασχαλιστήρ*), as an expiatory rite, or that the murdered person might be powerless to take satisfaction. Another statement in Suidas is, that the murderers wore it upon themselves. Suidas, and others after him, as Blomfield on Choëph. 433, refer to Apol. Rhod. 4. 477, who says that Jason, after killing Absyrtus, “cut off the extremities of the deceased. Thrice he licked off some of the blood, and thrice he spit the abomination out from his teeth, which is the right way for murderers to atone for bloodshed.” The learned Schol. on this place, and other writers, tell the same tale. Musgrave thinks that these horrid ceremonies were performed, not for the sake of expiation, but out of contumely towards an enemy. But the place from Apollonius shows the contrary. Wilkinson, in his Dalmatia, Vol. II. p. 154, says that “a Morlacco believes that, if he murders any one, he will be haunted by his shade, unless he carries about him a piece of the murdered man’s dress. The part preferred for this purpose is taken from the sash; and having once put it on his breast, beneath his clothes, he never goes without it.” — *καὶ . . . κάρφος κηλίδας ἐξέμαξεν*, and wiped off the blood-spots (from the instrument) with his head. *ἐξέμαξεν* is supposed to change its subject; but this is not necessary, since Agamemnon may be said

to have performed this deed, by means of his head used for that purpose. So one Schol. and Ellendt seem to understand the place. Wunder regards κάρα as a local dative, *on his head*. This also was a murderer's ceremony, the symbolical purpose of which was, apparently, to transfer the guilt of the murder, to put the blood of the slain man upon his own head. In the Odys. xix. 92, we have ἔργον δὲ σῇ κεφαλῇ ἀναμάξεις, *a deed which thou shalt wipe off upon thy head*, i. e. shalt bear the guilt of. In Herodot. 1. 155, Croesus says, *the things which took place before, I did, καὶ ἔγὼ ἐμῇ κεφαλῇ ἀναμάξας φέρω, and I bear them, having wiped them off upon my head.* — ἐπὶ λοντροῖσι, Brunck, after a gloss, makes to mean *for an expiation*: others, *at the bath*, near which Agamemnon was slain.

446. *ἄρα μή*. Comp. Antig. 632. Both an inferring and an interrogative power have been ascribed to this formula, as Schaefer has explained it in his "Meletem Crit.", p. 66, who there paraphrases the present passage, *hæc cum ita sint num putas*. But Herm., on Antig. loc. cit., justly denies that *ἄρα* has this power. "*\*Ἄρα μή*," says he, "*idem pro* ptemodum est quod *μή* solum, nisi quod *ἄρα μή* paullo fortius." And Buttmann (index to Plato's Four Dialogues, 4th ed., Berlin, 1822) says, under *ἄρα*, "*ἄρα μή* sicut *μή* solum, interrogat in re incredibili, ita tamen ut *ἄρα* addat fere aliquam sollicitudinem, sive veram sive fictam, ne forte ab altero affirmetur." This agrees with the probable origin of the formula from an ellipsis of *δεινὸν* or a kindred word. Comp. Mt. § 608, Obs. 3. *ἄρα μή δοκεῖς* then means, *Is there danger that you think? you do not think, do you?* The sense is the same as if the words had been *δοκεῖς ταῦτα & φέρεις λυτήρια εἶναι αὐτῇ τοῦ φόνου*, i. e. can free her from the guilt of the murder. For the genitive comp. vv. 636, 1489, where the same adjective is found. — Two lines below, *σὺ δὲ* is used in emphatic contrast, because now she was doing not her own will, but her mother's bidding.

449. "Bene monet Brunckius ad Orest. 128, in veteri luctu aliquot tantum cincinnos abscissoes esse; in recenti omnem cæsariem." Herm. —— *ἄκρας φόβας.* Schol. *τὰ ἄκρα τῶν τριχῶν.*

451. Brunck after the Schol. gives *λιπαρῆ τρίχα, suppliant hair*, i. e. hair offered by a suppliant, or which, as a symbol, made supplication in Electra's stead. Comp. v. 1378, *λιπαρεῖ χερί.* The reading of the MSS., *ἀλιπαρῆ*, was restored to the text by Hermann; according to whom it signifies, *unsuited to supplication*, i. e. *uncombed, squalid.* In this edition I give *λιπαρῆ*.

452. *ζώμα* is here used for *ζόνην*, according to the Schol., Suid., Thom. Mag., and others. In Homer it means, *a garment trussed up.* Æsch. and Menander (Pollux 7. 51) used the word to denote a garment, probably in Homer's acceptation of it.

454. This his *εἰδῶλον* could do, by appearing to the murderers in visions, to affright or deceive them, and to the avengers, to supply them with courage.

455. *ἐξ ὑπερτέρας χερός, victrici manu.* Herm.

458. *ἡ ταῦτα δωρούμεθα.* The verb here used is, by a *constructio ad sensum*, accommodated to *δώροις*, implied in the hands which brought the gifts.

459. *μέλον.* *εἴναι* must be understood, *μέλον εἴναι* being for *μέλειν.* Comp. *Œd. Col.* 653, *ἀλλὰ τοῖσδε οἵται μέλον,* for *μελήσει.* —— *κάκεινῳ*, i. e. that he too, as well as the infernal gods, was concerned in sending the visions.

461. For *σοὶ*, comp. v. 363, note.

464. *πρὸς εὐσέβειαν = εὐσεβῶς*; properly, *in conformity with piety.*

466. The sense is, *For justice has (in it) no reason for contending with two* (opposing the opinion of the Chorus and Electra), *but for being forward to act.* This phrase, according to ordinary usage, should have *ἐρίξειν* and *ἐπισπεύσειν* as its subjects; comp. *Antig.* 68, where *τὸ περιστά*

**πράσσειν** is the subject of *οὐκ ἔχει νοῦν οὐδένα*. But the standard of judging as to what is reasonable is here the subject.

468. Chrysothemis here finely shows her more timid nature.

471. *πειράν . . . ἔτι*, *I think that this attempt upon which I am about to venture will be a calamitous one.* For the form of the sentence, see Alcest. 256.

472. Comp. the first lines of the ode in OEd. R. 1086, 1087.

475. **πρόμαντις**, so called, as announcing beforehand, by Clytemnestra's vision, the approach of vengeance.

480, 481. **κλύνοσαν** is instead of **κλύνόσῃ**, by a change of construction. According to Brunck, the poet had in his mind *ὑπεστί μοι θαρσεῖν*, in which case **κλύνοσαν** would be used for the dative, according to the common idiom of the tragic poets. Comp. Elmsley on Medea 727, Prometh. 217, and v. 962, *infra*. Brunck cites *πίπαλτα δ' αὐτ' ἐμοὶ φίλον κέαρ τόνδε κλύνοσαν οἰκτον*, from *Æsch. Choëph.* 410. — *ἀδυπνόων*, “quæ audientes Agamemnonis amicos, quasi suavi quadam aura afflant.” Herm. *εὐφραντῶν, cheering, Triclinius.*

484. **χαλκόπλακτος**, Dor. for **-πληκτος**, *hammered or beaten out of brass*; but Erf. and Herm. give it in an active sense, *aere percutiens*. — The Chorus says, that neither the dead man nor the instrument of death has forgotten the murder.

489–491. **πολύπον** and **πολύχειρ** strongly denote the fearful swiftness and grasp of the Fury, who is to be regarded as the executioner of Dike's sentence. Comp. v. 476. — **χαλκόποντος**, Schol. *στρεφὰ καὶ ἀκοπίαστος ἐν τῷ ἐπιέναι κατὰ τῶν φονέων, firm and unwearied in pursuing after the murderers.*

492–494. Wunder and others give to **ἀμιλλήματα** the sense of *contentio*, struggle after, desire for; and refer **οἴσιν** to Clytemnestra and her paramour. The sense then is, *desire for murderous wedlock attacked those whom it was*

not *lawful* that it should attack. Triclinius refers *οἰστ* to Agamemnon, and takes *ἐπέβα* as meaning *hostile attack*. This and the sense *conjugales amplexus* given to *ἀμιλ*. *γάμων* are perhaps to be preferred to the rendering now most in favor. The sense is, *For the unhallowed incestuous embraces of murderous marriage attacked (and slew) whom it was not lawful*. These words assign the reason for the vengeance of the Fury,—adultery ending in murder.—*μαιφόνων* is proleptic on either rendering.—*ἀλεκτρα* *ἀμιλλήματα* is like *ἄγαμος γάμος*, a marriage that is no marriage, i. e. an unfortunate or unlawful one.—*οἰστ* *οὐ θεῖμις*. Emphatic: it was most unlawful to slay one they had so deeply wronged.

495—498. *πρὸ τῶνδε, therefore.* — The subject of *τοιεῖ* is the ensuing clause. The sense is, *This, or the thought, possesses me that the sign will never draw nigh to us unblamed by those who were doing and aiding in the deed*, i. e. by the guilty pair; for, as the Schol. says, *when they should suffer for their crimes they would blame the vision*, as having foreboded ill instead of good. With like brevity Shakespeare says (Henry VIII.), “My mind gave me, ye blew the fire that burns you,” i. e. gave me this that. But to make this sense, *ἀψεγεῖς* must be separated from *ἥμων* and joined to *δρῶσι*, which is harsh. The reading is perhaps at fault.—*ἀψεγεῖς* governs a dative, like the passive of its primitive verb.—*πελᾶν*, i. e. *πελάσειν*. The sign is thought of as at a distance, and as coming nigh, when fulfilled.

503. *κατασχήσει*, lit. *will come to land*, i. e. come to pass.

506. *αἰανή* is the only example in the classics of a form *αἰανός*, and one excellent MS. here has *αἰανής*, which some critics prefer. *αἰανός* is, however, found in Hesychius, who has *αἰανόν*, *χαλεπόν*, *αινόν*. See Herm on Ajax 657.

512. *πρόρριζος*, *from the root, root and all*. With *ἐκριφθεῖς*, here, it denotes utter destruction: *thrown utterly out, or thrown out, so as utterly to perish*.

513–515. The Scholiast's explanation, ἀφ' οὐδὲ δὲ Μύρτλος διέθανεν, οὐδὲ διέλιπεν αἰκία τοὺς πολυκτήμονας οἴκους, brings us to the true reading, οἴκους πολυπάμονας, favored by Bothe and Schneidewin, which I have introduced into this edition instead of οἴκου πολύπονος. The sense is, *When Myrtilus slept in death — never yet since then has woe and shame forsaken these wealthy abodes.* There is an allusion in αἰκία to the αἰκίας of vv. 487, 511, and perhaps in πολυπάμονας to παγχρύσων of v. 510, denoting that the ignominy perpetrated on the wealthy Myrtilus was paid by the ignominy of the wealthy Pelopidae.

516. ἀνειμένη, *left at large*, i. e. being freed from the control of Ægisthus.

518. For μή after ἐπείχε, see K. § 318. 8; Cr. § 665. μή τοι γέ, i. e. whatever else he could not prevent, he *certainly* kept you *at least* from disgracing those you ought to love by being out of doors.

522. Brunck, Erfurdt, Schaefer, Mt. (§ 551), take ἀρχω in the sense *I begin*, with καθυθρίζοντα. Monk and Herm. put a comma between ἀρχω, *I rule*, and the participle. The latter construction is to be preferred, as making the inconsistency between what Electra had said, and her want of fear and respect for Clytemnestra, more apparent. — θρασεῖα, sc. εἰμι, according to Herm., but the adjective may be taken as instead of an adverb, parallel to τέρα δίκης.

525. Brunck supplies from the foregoing κλύω πρὸς σέθεν, and considers οὐδὲν . . . ἀεὶ a parenthesis. The true construction makes πατήρ the subject of ζοτι by attraction, as well as the proper subject of τέθνηκεν. οὐδὲν is for καὶ οὐδὲν by asyndeton, owing to the earnestness of the discourse.

529. οὐ, sc. Δίκη, since κούκι ἔγώ μόνη is parenthetical.

533. A simple construction here would be οὐκ ἵστον λύπης καμὰν (like λύπην λυπήσας), ὅτι ἔσπειρεν ἐμοὶ δὲ ἔτικτον. But the poet, having used ἐμοὶ with ἵστον, afterwards completes

the sense by adding *δοτέρη ή τίκτουσ* ἔγώ. And he does not say *στ' έτικτον*, because, as Schneidewin remarks, that would restrict her *λύπη* to the act of bearing a child; while the participle (denoting the *mother*, comp. v. 342) extends it to her subsequent maternal cares.

534. *τοῦ, χάριν τίνος*; “*pro qua re? cujus gratia?* *τοῦ* est idem quod *ἀντὶ τοῦ*, ut in Aristoph. Nub. 22, *τοῦ δώδεκα μνᾶς πασίᾳ.*” Herm. A few authorities have *τίνων* for *τίνος*, which, if taken as a participle, gives a good sense, *rependens gratiam*. For the repetition of the interrogative, comp. Eurip. Androm. 388, *τί καίνεις μ'; ἀντὶ τοῦ;* As *τίνων* was more likely to arise from *τίνος* than the contrary, I have preferred to retain the latter in the text.

537. *ἀντὶ ἀδελφοῦ* briefly denotes *instead of his brother's killing his own children.*

539. “Some criticize the poet,” says the Schol., “for differing from Homer, who makes Hermione the only child of Menelaus and Helen; but herein he agrees with Hesiod, who adds a son, Nicostratus.”

541. *ἡς*, i. e. *πατρὸς οὐ καὶ μητρὸς ἡς*. The poet might have used *δν*, but his mind dwelt on Helen; this being especially applicable to her.

543. *δαίσασθαι* is exegetical. *Had Hades any desire for my children more than for his, to feed upon them?*

545. *Μενέλεω δ' ἐνῆν*, i. e. *ἐνήν δ' ἐν αὐτῷ πόθος τῶν Μενέλεω παιδῶν*; — For the accent of *παιδῶν*, see K. § 65. 2.

550. The sense is, *But if I seem to you to judge wrong, when you have formed a correct judgment yourself, then set about blaming others*, i. e. me. So the Schol. recent. But Wunder, Ellendt, and some other critics, with the Schol. vet., join *σχοῖσα* with *δοκῶ*. The sense then is, *If I seem to you to judge wrong when I have judged right, then lay the blame on others*, i. e. on Agamemnon. But there seems to be something absurd in this. *φρονεῖν κακῶς* must refer to her thinking herself justified in slaying her husband, and

in not regretting the deed. How then, if Electra thought her self-justification wrong, could she lay the blame either of the act or the opinion upon Agamemnon? Moreover, if I am not in an error, *οἱ πέλας* cannot denote simply those who are near of kin, but only those with whom a near intercourse subsists.

557. *ἐξῆρχες με λόγοις.* Mt. § 423, Obs. "Sometimes, especially in the poets, verbs which of themselves cannot govern an accusative take that case on account of the active sense which lies in them," i. e. through their connection with some other word. *ἐξῆρχες λόγους* together contain the active idea of *addressing first*. Comp. Eurip. Androm. 1201 (1199), cited by Mt., *δεσπόταν γάοις κατάρξω*, i. e. *I will begin to lament my master*.

564. *τὰ πολλὰ πνευματα*, "multos illos ventos, qui flabant, vel qui flare solent. Hoc postremum cum natura Euripi [i. e. the strait between Eubœa and the mainland in which Aulis lay], qui locus, si quis alias, ventosus est." Herm. Comp. Eurip. Iph. in Taur. 6.

566, 567. *κλύω*, see Prometh. 683, note (2d ed.) — *τραίζων* Musgrave explains of the sport of *running*, with which *ποδοῖν* agrees. He was *hunting*, when he killed the animal, according to the Schol. on Eurip. Orest. 647 (651), which Sophocles cannot have intended, the place being a sacred grove.

568, 569. *κατὰ σφαγὰς, in cæde*, Brunck. According to Mt. § 581, *κατὰ* here means *on account of*. Herm. writes *κατασφαγὰς* in one word, following *ἐκκομπάσας*, which, like *κομπάζω*, may take an accusative or a dative with *ἐπί*. — "ἐπος τι, dicit, quia veretur repetere dictum illud, ut impium." Herm. *βάλλειν ἐπος* is like *ρίπτειν ἐπος*. Comp. Alcest. 680.

581. Schaefer (Meletemata, p. 115) lays down the rule, that *ὅπα μὴ* with the subjunctive = *cave ne, vereor ne* (see an instance v. 1003 *infra*), and with the indicative = *vide*

*num*, which Wunder more correctly alters into *vide an non*. This latter sense is needed here, and as most MSS. give *τίθης*, I have followed Wunder in admitting the indicative, but in the form *τίθεις*, into this edition, instead of *τιθῆς*, which Hermann defends. Comp. Antig. 1253, note.

589, 590. *εὐσεβεῖς*. Schol. min. *ἐννόμους, ηγουν ἐξ ἐννόμου γάμου*. and so Brunck, *legitimos*. But the ordinary sense may be retained here, and there is a contrast with *παλαμναῖφ* of v. 587. *ἐξ εὐσεβῶν*, i. e. of Agamemnon. — *ἐκβαλοῦσ' ἔχεις*, *hast cast off*, or treated with entire neglect. Comp. OEd. R. 611, *φίλον ἐκβαλεῖν*.

594. *γαμεῖσθαι* is said of the woman contracting marriage; *γαμεῖν* of the man.

596. *ἡ πᾶσαν ἵης γλάσσαν*. *ἱέναι γλάσσαν*, like *ἱέναι στόμα* in OEd. Col. 132, is figuratively used for *ἱέναι φωνήν*. *πᾶσαν* here denotes the constant repetition of the charge.

600. *τοῦ τε συννόμου*, *and from thy mate*. This word, which properly denotes *feeding together*, as in Philoct. 1436, is here used in speaking of a *husband*, and in OEd. Col. 340 of a *sister*.

603. *μάστωρ*, properly, *one who pollutes*, who by crime, especially murder, causes pollution to others by contact. OEd. R. 353. Hence *a man stained with blood*, as in v. 275 *supra*. But here the word denotes an *avenger of blood*, and it is thus used also concerning a slain man who torments his murderer, Eurip. Med. 1371, and an avenging spirit or fiend. *ἀλάστωρ* and *παλαμναῖος* also unite these two ideas of the criminal and the avenger. The avenger wrought murder, and was polluted, until he obtained purification.

609. *καταισχύνω*, being often applied to those who are inferior to, or reflect dishonor upon, their honorable parents, is here used sarcastically by Electra concerning her resemblance in bad qualities to her mother.

610, 611. *εἰ, whether*. — *ξίνεστι*. The subject of this verb is *μένος* according to the Schol., sc. *μένος ξ. αὐτῆς*, but

Electra according to Herm, sc. 'H. ξύνεστι μένει. Either is admissible. Comp. v. 600, and Antig. 371. Schneidewin, again, thinks, less correctly, that Clytemnestra is the object of δρῶ, but that the reference is purposely ambiguous on account of the awe which the queen inspired. — τοῦδε refers to the foregoing clause.

614. Here and in ΟΕd. Col. 751, *τηλικοῦτος* is used as a feminine for *τηλικαύτη*. These are the most remarkable instances of poetic license in regard to the common gender of adjectives.

626. θράσους τοῦδε οὐκ ἀλύξεις. Here Electra's impudence is conceived of as pursuing her, and as overtaking her when she suffers for it. The Hebrews said, "Your iniquity shall find you out," with the same figure.

628. πρὸς ὄργην ἐκφέρει, *you burst into a passion.* Comp. this verb in Alcest. 601.

630. The sense is, *Wilt thou not then let me even sacrifice in silence?* οὐδὲ pertains to *θύσαι*. — ὑπὸ denotes accompaniment, as in v. 711, *χαλκῆς ὑπὰ σάλπιγγος ὥξαν*, *they started, at the sound of a brazen trumpet.* — εὐφῆμος βοὴ signifies, properly, *a cry or voice of good omen*; but as almost any expression during sacred rites might be of bad omen, and silence was of good, εὐφῆμος ἔστω, εὐφημίω, εὐστομ' ἔχε (Philoct. 201), and the like, came to include silence, and, by a singular fate of words, this meaning predominated.

635. ἄνακτι τῷδε. By this is meant a statue or altar of Apollo, in the shape of a conical pillar standing before the door. Comp. ΟΕd. R. 919. The usage of these pillars prevailed especially in the states of Doric descent. For ἄνακτι, see Antig. 988, note.

636. ἀνάσχω εὐχάσ. The use of ἀνέχειν with εὐχήν, *to offer a vow* or *prayer*, seems to be derived from holding up the hands on such occasions; = ἀνέχειν χεῖρας εὐχόμενον. So ἐμβάλλειν χειρὸς πίστιν, Philoct. 813, *to pledge faith with the*

*hand*, comes from putting the hand in another's hand in pledge of any thing, in which sense ἐμβάλλειν χεῖρα is found, Trachin. 1181. — In v. 637 ήδη, *already* = with no further explanation on my part. — προστατήρες probably *protector, defender* from evil.

638. “Recte monet Musgravius, βάξω κεκρυμμένην non de submissa voce, sed de *ambiguitate* et *obscuritate* dictorum intelligi debere.” Herm. And so δισσῶν ἀνείρων is most probably to be understood.

642, 643. ματαίων = ψευδῆ. Schol. recent. — ὅδε, i. e. when I use such obscure expressions. — τῇδε, *hac ratione*, Wunder. Comp. 1302, Trachin. 554. But τῇδε may well refer to Electra, and καὶ be taken with it, being out of its proper place. The sense will then be, *I will say it for her also*, i. e. will so say it, that she may hear and not understand. So the Schol. just named have it.

646. εἰ πέφηνεν ἐσθλά, *if they have appeared, or are come betokening good.* — δὸς τελεσθόρα, *give them to me fulfilled*, sc. grant the fulfilment of them.

651. ἀμφέπειν depends on δὸς, to be supplied from its opposite μὴ ἔφης of the previous sentence.

653. εὐημεροῦσαν is to be taken with ξυνοῦσαν φίλουσι, *living in prosperity with my friends.* — τέκνων is for τέκνοις, being attracted to its relative (comp. Alcest. 523). καὶ answers to τε after φίλουσι.

655. Schneidewin notices the repetition of λ here, as denoting the insinuating entreaties of Clytemnestra. He also remarks, that in the next line τὰ δὲ ἄλλα refers especially to the wish that Orestes and Electra may be put out of the way.

660. Just as the prayer was finished, it seemed to be fulfilled. Human ignorance and guilt, having lost all faith in eternal justice, now triumph, and are certain of final impunity; but divine wisdom deceives, and by deceiving ruins them at the acme of hope. There is a striking scene

of the same kind in *Œd. R.* 945 *et seq.*, where Jocasta openly contemns the oracles of the gods as being false, which in a few minutes assert their truth, and involve her and her husband in utter ruin. — The Schol. observes, that the old man here avoids the extremes of pity and gladness, acting the part of an indifferent stranger. He also remarks, that the poet was happy in making Electra and Clytemnestra hear the news together, that the story might not be told twice, and that the feelings of both might be shown at the same time.

663, 664. The sense is, *Am I right also in again guessing that this is his wife?* κυρεῖν here means *to hit the mark, reach the truth.* Comp. *Æsch. Suppl.* 584 (589), καὶ τόδ' ἀν γένος λέγων ἐξ Ἐπάφου Κυρήσαις, *you would be right in pronouncing us sprung from Epaphus.* τυγχάνω is similarly used in *Philoct.* 223. — For πρέπει, *she appears*, see *Alcest.* 512. Or it may have the more emphatic sense of *conspicua, or decoro adspectu esse.*

668. ἐδεξάμην τὸ ρῆθεν, *accepi omen.* I receive what was said as betokening a happy answer to my prayer. The aorist ἐδεξάμην narrates what were her feelings the moment before, when the other was pronouncing the words of good omen.

670. To what was said in the note on v. 45, I here add from Hermann (review of Müller's *Eumenides*, *Opusc.* 6. 2. 186), that the poet shows great judgment in making this message come from Phanoteus rather than from Strophius, the uncle of Orestes, and naturally the foe of Clytemnestra. She would not have put credit in the news if communicated by Strophius, but would have suspected some plot. Two separate messages are therefore contrived; one from Phanoteus, the bearer of which meets with ready audience; the other from Strophius, with the ashes, which naturally is brought more slowly, and is thus received with confidence.

676. For the participle θαυμάτω following λέγω, comp.

Mt. § 569. 5. *ἀγγέλλω* is so used in 1443, 1452. Usually the infinitive, or the participle with *ώς*, occurs in such cases.

— Another reading of considerable authority for *πάλαι λέγω* is *τότε ἐννέπω*. For *νῦν τε καὶ πάλαι*, comp. Antig. 181. For *νῦν τε καὶ τότε*, v. 907 *infra*. The present tense includes the past in such cases; and usually is found even with *πάλαι* alone.

682. *πρόσχημα* governs the two genitives in different relations. Comp. Eurip. Androm. 148, *στολμόν τε χρωτὸς τόν δε ποικίλων πέπλων*, and Eurip. Electr. 443, *Ηφαίστου χρυσέων ἀκμόνων μόχθους ἀσπιστάς . . . τενχέων*, i. e. *the armor, viz. the shield made upon Vulcan's golden anvil*. The sense is the same as if *ἀγῶνα* stood in apposition with it, *Græcia's pomp of games*. Or, as Herm. explains it, *ἀγῶνα* takes the place of an adj. = *ἀγωνιστικόν*. See v. 19. — “*ἀθλῶν χάρην* dicit, quia non spectatum sed certatum venerat Orestes.” Herm. I. e. *ἀγῶνα* here denotes the games as an institution and an assemblage; *ἀθλα* as a series of contests.

684. *δρόμον*. Several MSS. have *δρόμου*, which Herm. adopts, supplying *κρίσιν* from the next clause. The Olympic, and probably the Pythian games began with the stadium race.

686. The sense is, *equalling the end of the race with his form*, i. e. closing the race, by gaining the victory, with a brilliancy corresponding to his personal appearance. So Pind. (Nem. 3. 32) says of an athlete *ἀν καλός, ἔρδων τ' ἐσκότα μορφᾶ*. There is allusion to *λαμπρὸς* of v. 685, and *φύσις* = *εἶδος*. Several Scholl. gave this sense to this not obscure passage. But Musgrave conjectured *τῇ φέσει*, i. e. *ἀφέσει* (= *βαλβίδι, carceribus*), which most critics since have received, although not agreed as to the meaning of the passage. According to Brunck, *equalling the close of the race with the start* is hyperbolical language, denoting *going through the course in an instant*, which is flat and forced. According to Hermann, the expression means,

*going back to where he set out*, which, he says, is a very plain description of the diaulus.

689, 690. *κράτη* = *νίκης*. Comp. v. 85. — *βραβῆς*. Comp. vv. 1107, 1442; K. § 57.

691. All the MSS. have *δρόμων διαύλων πεντάθλ'* or *réntaθλ'* Δ, which absurd reading is altered by Porson into *δρόμων διαύλων ἀθλ'* ἀπερ *ιναιέσται*. Herm. considers *πεντάθλα* as put by attraction for the genitive, but does not say how the genitives of this line are governed. *πεντάθλ'* Δ makes the measure harsh, and the form *ἀθλον* for *ἀθλον* is un-Attic. The pentathlum, again, seems to have taken place on the second day, after the horse-race. Hence the text follows Porson's conjecture, but the line is probably spurious. *δρόμων διαύλων* = *δρόμων διαύλων τε*.

697. *δύνατο* has an indefinite subject, e. g. *τις*. Comp. v. 1323; K. § 238, R. 3.

698, 699. *ἰππικῶν*, sc. *ἀθλων*, which word, or *ἱερά*, is understood in *τὰ Ὀλύμπια*, *τὰ Πύθια*. — *ἀκίνους*, *relating to swiftness of foot*. Comp. the expression in v. 861, and *’ριστόχειρ ἄγων*, *Ajax* 935.

702. *ἀρμάτων* for *ἴππων*, by metonymy. See Alcest. 67. — By *Λίβυες*, the Greeks of Cyrene in Libya seem to be meant, who also colonized and possessed the neighboring town of Barca (v. 727). Their skill in horsemanship is abundantly shown by several of Pindar's Odes. They were the first Greeks who drove four horses abreast (Herodot. 4. 189). Comp. Casaub. on Athen. 3, cap. 22. But there is an anachronism, since Cyrene was founded long after the time of Orestes. By a still greater anachronism, the poet refers the Delphic games of his own day to the era of the Trojan war.

703. Thessalian horses were highly prized by the ancients. Hence the direction in Athenaeus 7, p. 278. E, to seek out *ἴππον Θεσσαλικὴν λακεδαιμονίην τε γυναικα*, as being the best of their kind. — *Ætolia*, too, was famed for horses. Strabo, viii. 388.

706. The *Ænianes* were a Hellenic tribe, dwelling on Mount *Œta*, and therefore called also *Œtæi*. — White horses were an aristocratic distinction at Athens, as white asses were among the Jews. Judges v. 10.

708. *δέκατον ἑκτηρῶν δχον*, “numerum decem curruum curru suo implens, i. e. ordine decimus.” Herm.

709. *εθ*. “*εθ, ubi*, si bene memini apud Euripidem non legitur nisi in melicis, et in metro anapæstico.” Elmsley on Eurip. Iph. in Taur. 34. This is the only case of the kind in the trimeters of the tragic poets.

710. *αὐτὸν κλήροις ἐπηλαν*, literally, *cast them by lot*, i. e. by casting lots assigned them their place. The proper object of *πάλλειν* is *κλήροις*, which being omitted, the verb alone came to mean to cast lots, and by consequence, in an active sense, to allot, or assign by lot. — *ὑπάλ σάλπιγγος*. See v. 630, note.

713. *ἐν*. Herm. says, that the adverbial *ἐν* corresponds with *simul* only in the sense of *therewith*, or *besides*, and not in that of *thereupon*, and therefore reads *ἐκ* in this passage. But as *ἐν τούτοις* has the meaning of *at the time of these things*, as well as that of *amid* or *together with these things*, why may not *ἐν* alone have both acceptations? It has the same sense in Antig. 420.

715, 716. *φορεῖθ'*, *φείδοντο*, are here written without a coronis, on the supposition that the augment is omitted. Upon the question, whether elision takes place, or the augment is omitted, see Mt. § 160.

717. *χνόας* Suidas defines by *σύριγγας*. The latter, he adds, from the Schol. on this place, “is the part of the axle inserted into the hole of the wheel. And the hole of the wheel itself is also so called.” The first signification obtains here: comp. vv. 721, 745. Perhaps *σύριγξ* properly denoted the *hole*, *χνόη*, the *end of the axle*, *πλήμνη*, *χωνίη*, the *nave of the wheel*; but they are more or less confounded. — *βάσεις, orbitas*.

719. Brunck cites Virg. Georg. 3. 111. “Humescunt spumis flatuque sequentum.” Add Iliad xxiii. 380.

720 – 722. ἐσχάτην στήλην, *the last pillar*, the *meta* around which the charioteers turned. The *spina*, which ran a little obliquely near the middle of the Roman circus, was wanting in the Greek hippodrome, where several pillars in a line divided the course. In the same way στήλην ἄκραν, v. 744, is explained in a Scholium of a Barocci MS., which may be seen in Vauvillier’s edition of Sophocles, by τὸν καμπτήρα αὐτὸν τὸν τελευταῖον. — ἔχων ἵπό, *driving towards*: properly, keeping his horses in the direction of, guiding them towards. ἵπος is here to be supplied, as in several similar phrases. ἵπό, with verbs of motion, strictly denotes, *direction under*, and the noun which it governs is an elevated object. αὐτὴν here contrasts the pillar itself with its neighborhood, and may be translated with ὑπό, *directly under*, *directly towards*. — δέξιον, κ. τ. λ. Of the four horses abreast, the inner pair were under the yoke, but the two outer ones were only held by a rein, and hence called *στέραις*. The driver turned towards the left, so that the horse next the meta is called δ προσκείμενος, sc. τῇ στήλῃ. The horse on the right, being farther from the pillar and making the greatest arc in turning, had full rein given him. Comp. Antig. 138 – 140, note. This passage is suggested by Iliad xxiii. 336, where Nestor, after telling his son to draw up close to the meta, and to lean with the weight of his body towards the left, adds, ἀτὰρ τὸν δεξιὸν ἵππον | κένσαι διοκλήσας, εἴξαι τέ οἱ ἡνία χερσίν.

724. δστομοι. Schol. σκληρόστομοι, and so Suidas. Comp. Plutarch. Vit. Artax. § ix., Κύρῳ γενναῖον ἵππον, δστομον δὲ καὶ ὑβριστὴν ἐλαύνοντι.

725, 726. βίᾳ φέρουσιν. Comp. Eurip. Hippolyt. 1224. “βίᾳ φέρειν, vel uno verbo ἐκφέρειν dicitur equus, qui, s̄t̄nis non parens, effuso cursu, rectorem aufert.” Herm. It has the same sense with βίᾳ φέρεται. Plato, Phædr. 254. A.

— *ἐκ δ' ἵποστροφῆς* is variously explained. Hermann renders it by *ex iterato, rursus, denuo*, and takes it with *τελοῦντες*. “Dum ex iterato sextus ac septimus jam cursus peragitur. Dicit hoc: metas iterum atque iterum ambiendo sextum et jam septimum cursum agunt,” etc. The phrase thus understood is nearly idle. Wunder joins it to *συμπλασονται* in the sense of *reversing their course*, or turning round. “In contrariam partem aversi . . . adversas frontes impingunt.” Schneidewin explains it by the German phrase “aus der Wendung (der Bahnlinie) gerathend,” getting out of the direction or race-path. The context, even v. 727, leaves it uncertain whether the poet conceives of these horses coming into collision from the side, or in front. — *τελοῦντες* is masculine, because *ἵπποι* was in the poet's mind, which is of that gender, v. 722. — *ἔκτον* *ἔβδομόν τε*. *ἔδη* belongs to *ἔβδομον*, and *τελοῦντες* with that word supplies a future's place. The sense is, *While performing the sixth course, and already in the act of performing the seventh*. But Musgrave says concerning *ἔβδομόν τε*, “*septimumve*; puto enim τέ, et, pro ἂ, aut, hic usurpari.” To this Wunder accedes. On one occasion (Pind. Pyth. 5. 65) forty chariots were broken.

731–733. The Attic poets omit no occasion of glorifying their countrymen. — *ἀνακωχεύειν*, according to Suidas, “is properly used, when, in a storm at sea, men take in the sails, and toss upon the spot where they are, without trying to make head against the wind.” So Herodot. 6. 116 uses it to denote *in alto tenere*, but 7. 168 to stop by the land. But here it answers to *ἀνασειράζειν*, *to rein back or in*. — *παρεῖς, letting pass*.

734. “Verba Sophoclis duas admittunt interpretationes, unam, quae Monkio placuit; *postremus quidem vehebatur, sed cohibebat equos, ut qui in fine spem repositam haberat. In qua tamen insolentius dictum videtur ὑστέρας ἔχειν τὰς πάλους, retinere equos ut posteriores sint.* Altera interpre-

tatio, et ea mihi quidem verior videtur, hæc est, qua δέ non ad ἵστερας ἔχων πώλους, sed ad τῷ τέλει πίστιν φέρων referatur: *posterior* quidem vehebatur Orestes, sed, quum minus *validos equos* haberat, *in fine* ponens fiduciam. Ita, ut statuam, facit Homerus, quem imitatus est Sophocles (*Iliad* xxiii. 319)." Herm. But the interpretation of Monk is to be preferred, because the local sense of *ἵστερας* forces itself upon the mind. —— *ἔσχαρος*, not *outmost*, but *furthest behind*. The Athenian had escaped the general disaster by reigning his horses in, and turning outwards; Orestes, by being behind.

736. "Interpretes δὲ de Oreste, νῦν de Atheniensi intelligunt. At sic nemo non ἐκένον potius quam νῦν dici expectaret. Νῦν enim de eo dici necesse est, de quo potissimum sermo est. Atqui is est Orestes." Herm. But the sense requires that δ be referred to the nearest subject, Orestes. He had kept his horses back, and now, seeing one competitor alone on the ground, urges his horses to their full speed. In other words, διώκει necessarily, as well as *ἵλανε*, points at an action of Orestes. An excellent MS. has δπως δ for δ δως.

738. διώκει, *pushes on*; ἵππος is to be supplied. ●

741. The courses were twelve in all. Pind. Pyth. 5. 45. —— ἀρθοῦθ', *he passed straight onwards* through the courses. But Ellendt interprets this word, as in the passive, with the sense of *erigor*, thus burdening the poet with an unusual tautology. Comp. Philoct. 1299 for the sense which seems here to be required. —— ὁρθὸς ἐξ ὁρθῶν, *standing upright in his upright* (yet not overturned) chariot. ἐξ is used because the action of driving to the spectator seems to proceed out of, or exert itself from, the chariot. Comp. Antig. 411 for ἐκ, and Antig. 1266 for the adjective used twice.

743. λύων, *while in the act of disentangling* the rein, which was held fast by some of the gear, so that he was

unable to curb the horse and keep the chariot far enough from the meta.

745. *μέσας χρόας*. Schol. recent. *κατὰ μέσον ἔθραυσε* (*τὴν χρόνην*). A better explanation of *μέσας* than Ellendt's, who says, “dictum quod axis rotæ medium partem tenet.”

747. *τρητοῖς ἴμασι*. See v. 863, and comp. Eurip. Hippolyt. 1245. — *πίπτοντος πέδῳ*. *πίπτειν* is not very often followed by a dative of that which is fallen upon or into, without a preposition. Comp. Eurip. Orest. 88, *δεμνίοις πέπτεικε*. Æsch. Choëph. 47, *πεσόντος ἀμαρτος πέδῳ*. Passow in his Lexicon remarks, that *πίπτω* with *ἐν*, or with the local dative without *ἐν*, has the sense, not of *to fall upon* (which belongs to *πίπτειν eis*), but *to fall and lie upon, to lie fallen on*. This explains the use of the present participle, as the events mentioned could not have occurred *while he was falling*. But *πίπτειν ἐν* is not always so used; e. g. in Antig. 782 it may have the sense of *ἐμπίπτειν, irruere*.

749. *στρατός, the assembly*. This word, which originally denoted a body of men spread out or encamped (from the root of *στρώνυμη, sterno, stratum*), is often used, especially by Æschylus, as a synonyme of *λεώς*. In the Iliad *λεώς* itself denotes the troops, especially the infantry.

750, 751. For the form of this sentence, see the note on Alcest. 949. — *ἀνολαλύζειν* takes an accusative of the person, like *βοῶν* (Alcest. 235) and other verbs of crying and groaning; as denoting pity or sorrow. We have also *ἀνολαλύζειν βοήν*, Eurip. Troad. 1000, like *βοῶν βοήν*; and *ἀνολαλύζειν Θήβας*, *to fill Thebes with shouts and cries, personare Thebas*, Eurip. Bacchæ 24. — *οἴα . . . οἴα* may be translated as if they were *ὅτι τοιάντα . . . τοιάντα*. Comp. Alcest. 144.

752. *τοτὲ* is to be supplied before *φορούμενος*. Comp. Eurip. Hecuba 28, *κείμαι δ' ἐπ' ἀκταῖς, ἀλλοτ' ἐν πόντον σάλῳ*.

754. *κατασχεθόντες* is accented as an aorist participle, being clearly such in sense. Comp. Prometh. 16.

757. Most MSS. read *κήντες*, but those which follow the recension of Triclinius read *κείντες*, and this Buttm. (Largest Gram. 2. 161) regards as the genuine epic form. Erfurdt and Herm. read *κέντες*, as being more Attic.

758. *σποδοῦ* qualifies *σῶμα*, as an adjective would, or denotes the material, like *στέφανος ἀνθέων*, *hearts of stone*, etc. The sense is, *a body reduced to miserable ashes*. See v. 19, and comp. v. 58. *μέγιστον*, i. e. once very great.

760. *ἐκλάχοι* is a reading of superior authority to *ἐκλάχη*. The optative, as Herm. says, is said *ex mente illorum qui afferant cineres*.

762. *τοῖς δὲ ἰδούσιν, οἵ περ εἴδομεν, spectatoribus, scilicet nobis qui vidimus.* Schaef. The last words are added, as an epexegetical after-thought, to show that he was one of the witnesses.

764. The term *δεσπότης* is very rarely used, as in this instance, by free persons in Greece (v. 129, 1227) in speaking of their king. See Valckenaer on Eurip. Hippolyt. 87.

765. *πρόρρησον.* See v. 512.

766. After *τι ταῦτα* only a comma is to be put; two clauses (viz. *τι ταῦτα λέγω* and *πότερον εὐτυχῆ λέγω*) being condensed into one. Comp. Alcest. 675.

770. *δεινὸν ἔστιν, has a very great influence.* Comp. Prometh. 39.

771. For the use of the masculine singular here, comp. Antig. 455, note. —— *δν τέκη* for *δν ἀν τ.*, as Monk remarks.

774, 775. *θανόντος . . . δότις, of his having died, who, αὐτοῦ being omitted.* This use of a participle and a noun, though admissible in Greek, is less frequent than in Latin.

780. *ἐξ ἡμέρας, after it was day*, as *ἄμα ἡμέρᾳ* means *at daybreak*.

781. The sense is, *Impending time always led me along (the path of life) as though I should die*; i. e. I lived in constant dread of being killed at some near future time. —— *προστατῶν. ἐνιστάμενος, ἐπιγενόμενος*, Scholl. And so

most modern interpreters. Neue finds in the word an allusion to the office of a *προστάτης*, which is probably intended by the poet. *δι προστατῶν χρόνος*, then, is *time* (a God in v. 179), *under whose tutelage* or *control I am*. —— Sophocles has wisely painted the mother's love and the murderer's dread of wrath as existing together in Clytemnestra's mind. As the two feelings are contrary, her joy at this news is not excessive. She feels (v. 768) that her very deliverance from the fear of vengeance is attended with a sting.

783. *νῦν δέ* is repeated in v. 786. A double parenthesis intervenes, occasioned by *νῦν*, and by *τῆσδε*. —— *ἀπηλλάγην* refers to the point of time when she heard the news. There is therefore no need of *ἀπήλλαγμαι*, which many authorities give.

785, 786. *ἐκπίνοντα*. Comp. Antig. 532. —— *τούμπὸν* agrees with *αἷμα ψυχῆς*, *life-blood*, as if they were united in one word. —— *νῦν δέ*. The sense is, *But now we shall pass our days in quiet, I think (πον), as far as this one's threats are concerned*.

792, 793. Schaefer joins *τοῦ θανότος* with *ἀκούε*, and places a comma after *Νέμεσι*, in which case *ἀν* of the next line is masculine. But no prayer addressed by Orestes to Nemesis is alluded to; while it is natural that Electra should call upon the goddess to hear her mother's proud taunts. *Νέμεσις θανότος* is like *Ἐρινύες πατρός*, CEd. Col. 1434, and *τὸν ἐμὸν Ἰκέσιον Δία*, Eurip. Hecuba 345. —— *ἀν δέι*, *what she ought to hear*, alludes to Clytemnestra's prayers, that the proud threats of Orestes might meet with retribution.

795. *τάδε = ταύτην τὴν εὐτυχίαν*. —— In the next line, *οὐχ ὅπως* is elliptical for *οὐ λέγω* or *οὐκ ἐρῶ ὅπως*, and answers to our *not that*. —— Monk takes v. 795 as a question.

797. *ἥκας ἀν . . . εἰ ἐπαναστας*. Here *εἰ* with the indic. *takes the opt.* with *ἀν* in the apodosis; a past action being

the condition, and a possible present effect the consequence. See Mt. § 524. 2. 2. The sense is, *If you have made her to cease, — it can be said that you are come.* — *ἔταντας* is used with allusion to the same verb in the previous lines.

800. In the first edition I admitted into the text *καταξίως*, the reading of most MSS., which Hermann defends on the ground that *ἀν* can be supplied from the preceding verse. This is now changed into *κατάξι' ἀν*, in accordance with the opinion of a number of critics; — 1. Because three MSS. are now known to contain the reading *κατ' ἀξίαν*, which is an easy corruption of *κατάξι' ἀν*, and *καταξίως*, like other adverbs in *ως* (Elmsley on Bacchæ 192), may have stolen into the place of an adjective form *καταξία*. 2. If *καταξίως* *μράξειας* be not, in this connection, “a palpable solecism,” as Monk says, still it does not appear to be “satis Graece dictum.”

802. *ἔκτοθεν* for *ἔξω*, because her cries would come from without. So, v. 1323, *τῶν ἐνδοθεν*, because some one came out, and v. 1339, *τὰντεῦθεν*, *things thence*, for *things there, state of things in the house*, because the knowledge of them came to persons outside.

805. *δεινῶς* alludes bitterly to *δεινόν*, v. 770.

806, 807. *δύστημος*. See v. 439, note. — *ἀλλ', nay, rather.*

816. *Δρά μοι καλῶς ἔχει* is, perhaps, said with allusion to vv. 790, 791. These words are spoken plainly in bitter irony.

818. *ξύνουκος* (sc. *αὐτοῖς*) *ἔσσομαι*. The text is suspicious here, as the elision of the verbal ending *αι*, by the tragic poets, is very doubtful. Dawes transposed, *ἔσσομαι ξύνουκος*. Herm. reads *εἴσειμι*.

819. “*παρεῖσ' ἐμαντῆν* conjungendum cum *τῇδε πρὸς πύλην*, *ad hasce fores me ipsa permittens*, i. e. *mei copiam faciens ad quodvis malum mihi inferendum.*” Herm. Brunck’s *prostrata comes* nearer to the sense of this phrase, which

seems to mean, *abandoning myself, negligently casting myself.*

826. *κρύπτουσιν.* Suid. οὐκ ἀγουσιν εἰς φῶς. But Ellendt, after Herm. and Monk, takes this word in its neuter sense, *latent.*

830. *μηδὲν μέγ' ἀντηγε* is to be taken in the sense which a gloss cited by Brunck gives to it, *μηδὲν ἀπρεπὲς εἰς τὸν θεοὺς εἰπης.* We must suppose in the actor loud bursts of grief. Hence the Chorus demands *τί δακρύεις; what need of this hopeless grief?* to which Electra answers by an interjection of mingled grief and passion. Comp. Theocr. Idyl. x. 20, *μηδὲν μέγα μυθεῦ.* Ajax 386, *μηδὲν μέγ' εἰπης.*

833. *ἐλπιδ' ὑποίσεις.* By the words of vv. 828, 830, the Chorus implied that it retained some hope for Electra. Her entire despair and dejection show that she could not have uttered vv. 823–826, which are given to her by Brunck.

836–848. The Chorus alludes to a case similar to that of Agamemnon, in which a bad wife suffered divine vengeance. Amphiaraus, knowing that he should die if he joined the expedition against Thebes, hid himself, but was betrayed by his wife Eriphyle, for the sake of a golden necklace. His son Alcmæon avenged his death upon Eriphyle. Incidentally his honor in the world below is brought forward as a comforting thought. Electra denies that the cases are parallel, since he had a son to avenge him, but Agamemnon has none. — *οἴδα γάρ.* I must suggest hope, for *I have in mind* the case of, etc. — *κρυφθέντα χρυσοδέροις ἔρκεσι γυναικῶν.* After *γυναικῶν* in the MSS. *ἀπάρασι* is read; but it injures the measure, and is obviously a gloss upon *ἔρκεσι.* — *κρυφθέντα* alludes to the earth's opening and swallowing Amphiaraus alive. — *ἔρκεσι*, the *golden* necklace given to Eriphyle, inasmuch as it was a *snare* to her, and led her to betray her husband. In the Choëph. 608, Aeschylus mentions another woman, Scylla of Mega-

ra, who destroyed her father, *χρυσεοδμήτοισιν ὄρμοις πιθήσασα δάροισι Μίνω*. Sophocles seems to have had the passage in his mind when he wrote these lines. — *πάμψυχος ἀνάσσει*. One Schol. *πασῶν ψυχῶν ἀνάσσει*. And so Mt. § 446. 8, Herm., and others. Brunck on *Æsch. Pers.* 677 (691) says: “*Veterum opinio erat reges, qui virtute et factis excelluissent, apud inferos magna in dignitate esse, imperiumque in mortuorum simulacra, seu animas, exercere.*” Comp. *Odyss.* xi. 485, cited by Brunck, and see Blomf. on *Persæ*, ubi supra (697 of his ed.). In a frag. Eurip. has *χθονίων Ἀιδη μετέχεις ἀρχῆς*, and in *Alcest.* 746 is a somewhat similar thought. But it may be justly doubted whether the word can have this meaning. The Schol. also defines *πάμψυχος* by *ἀθάνατος* and by *διασώσας πᾶσαν τὴν ἁντοῦ ψυχήν*, i. e. *possessed of full vitality*, unlike the half-alive shades of the deceased. This last sense Passow and others, with reason, prefer. — *ὅλοὰ γάρ.* *ὅλοὴ* has here a passive sense, *perdita*. The Chorus began to say, *For the worthless woman* — ; but Electra in a question anticipates what was intended to be said: *was slain?* (do you mean?) — *μελέτωρ*. Suid. *δ ἐπιμελούμενος, δ τιμωρὸς τοῦ πατρός.* — *τὸν ἐν πένθει, sc. ὄντα* = *τὸν πενθούμενον, the lamented Amphiarus.* Comp. v. 290, where *ἐν πένθει* means *in mourning* for others.

849 — 859. *δειλαία δειλαίων* = *δειλαιοτάτη*. Similar superlative phrases are *ἀρρήτ<sup>τ</sup> ἀρρήτων*, *Œd.* R. 465, *τσχατ<sup>τ</sup> ἐσχάτων*, *Philoct.* 65. — *κυρεῖς*, sc. *οὐσα*. See *Antig.* 487. Or *κυρεῖς* can be active. Then the construction is *δειλαία οὐσα κυρεῖς δειλαίων*, *miserable already, you meet with (new) miseries.* — In v. 852, Hermann’s emendation, *αἰώνι*, appears in the text, without which both metre and sense are embarrassed. Musgrave had conjectured *αἰκιῶν*; but the adjectives can hardly be used substantively here, unaccompanied by an article. — *παμμήνῳ* = *πᾶσι μησί, perpetual.* Comp. *Antig.* 607, 608. — *πανσύρτῳ πολλῶν στυγρῶν τα*

δέχεων = σύροντι πάμπολλα δεινὰ καὶ στυγά. Electra says, *I also am aware, too well aware, of this, in a life which for ever draws along with it a flood of miseries and calamities.* — In vv. 855–859 the sense is, *Draw me no longer aside (sc. from grief), where (i. e. in a case where, when) I have no more the aid of my hoped-for noble brother.* ἐλπίδων, *object of hope, person hoped for.* So ἐπίς is often used, as by St. Paul, Rom. viii. 24. Comp. μῆσος, Antig. 760. ἀρωγάι, derived from the Scholiast by Musgrave, and now confirmed by one excellent MS., is to be preferred to ἀρωγοί, with which the sense must be *hoped-for helper* (v. 19). In that case the adjectives would be joined to the genitive, by a poetic license, for which see Antig. 794, note.

861–870. The preceding words are to be supplied: ἔφυ μάρος πᾶσι θυητοῖς οὔτως ὡς κείνῳ; — χαλαρός is from χαλή = ὄπλη poetically, and ἀργός = ταχύς. Comp. ὀκύποντος ἀγών, v. 699. — ὀλκοῖς, *reins* (from ἔλκω, as ῥυτήρ from ῥύομαι), = ἴμασι of v. 747, where τυρητοῖς also occurs. — ἐγκύρως is the subject of ἔφυ, and μάρος its predicate. — ἀσκοπος, “cuius finem conspicere non possumus, immensa. Sic ἀσκοπος χρόνος in Trachin. 246.” Herm. — ξέρος, *as a stranger, in a strange land.*

871–874. τοι, *profecto.* Herm. Brunck altered this into σοι. — διώκομαι, *propero.* Brunck's translation; and so Passow, who considers it as in the middle. But then διώκομαι . . . σὺν τάχει μολέω is tautological. With the passive, we have the sense, *I am driven on by pleasure*, which gives both clauses their full meaning.

882. ἔκεινον ὡς παρόντα νῦν Matthiæ regards as a case of the accusative absolute with ὡς, the sense being, *on the ground that, or because I know that, he is present.* Elmsley supplies εἰδνία, ὄρσα, or some similar participle (note on Heraclid. 693). λέγω, however, may be easily supplied from the preceding clause; and the construction is like λέ-

γονσιν ἡμάς ὡς ὀλωλότας, which Mt. § 569 cites from *Æsch.* *Agam.* 683. — *νῷν*, *for us both*, seems to allude to *thine own evils and mine*, v. 880.

885. ἔμοῦ τε κούκ ἀλλοῦ. “Videntur Græci illo τε καὶ interdum usi esse, ubi, si severius rem expendas, non erat admittendum. Simillimum est βίᾳ τε κούχ ἐκών in *Œd.* Col. 935, τρεῖς τε καὶ δέκα apud *Pind. Olymp.* 1. 127.” Herm. Comp. Mt. § 626.

888. ἀνηκέστω, *careless*, thence *ruinous*: here used with *πυρί*, *a fire or fever of joy*, and with *χαρά*, *Ajax* 52. The word is here used to denote that which ruins by maddening the brain, or by the bitter disappointment which must follow.

894. δρῶ ἐξ ἄκρας κολώνης is for δρῶ ἐπ' ἄκρᾳ κολώνῃ. Comp. *Alcest.* 836. And in the same way verbs of sight often adopt adverbs of motion instead of those of rest. See v. 1429. In this mode of speaking, the sight or image proceeding from the object, and not the sensation, was thought of. δρῶ ἐκ is, *I have a sight, I receive an impression of sight, proceeding from.*

895. πηγὰς = χοάς, as in *Œd.* Col. 479. — περιστεφῆ ἀνθέων, like πολυστεφῆς δάφνης, *Œd.* R. 83, ἐπιστεφῆς οἴνου, *Homer.* Kühner (largest Gr. § 525) refers this case to the genitive of material. But see Mt. § 345.

899–901. γαλήνη. Schol. recent. ἡσυχία, ἐρημία ἀνδρῶν. — ἐσχάτης = ἄκρας, v. 894, *the highest part of.* — πυρᾶς (for which see *Alcest.* 608, note) is a poetic genitive of place. K. § 273. 4; Cr. § 379. The multitude of words here used to denote the grave or burial-place is remarkable. — νεωρῆ τετμημένου. She would know that it was *freshly cut* by not having seen it before.

903. σύνηθες δύμα, *species animo obversari solita.* Herm.

905. οὐ δισφημῶ, *I utter no word of ill omen*, i. e. *I keep silence lest some word of ill omen should escape me.* See v. 630.

908. *τοῦ*. This genitive of a person seems to be used as the *source whence* the decoration came, rather than to depend on *ἀγλαΐσμα* understood. See Antig. 10.

911. *πρὸς θεοὺς* = *πρὸς ναοὺς τῶν θεῶν*. Comp. Antig. 199. — *ἢ γε, quippe cui.*

913. *οὐδὲ μὲν δῆ, nor indeed surely.* *ἀλλὰ* shows that it is an objection which she is answering.

914. *ἀλάνθανεν* for *ἀλάνθανεν ἄν.* For the omission of *ἄν* see Alcest. 901, note.

915. *ἐπιτίμα* is here taken for *marks of honor* conferred upon Agamemnon; = *ἀγλαΐσματα*, v. 908. Dindorf conjectures *ἐπιτύμβια*.

917. *αὐτός*. The MSS. have *αὐτὸς* here, which Butt. on Philoct. 119, and Wex on Antig. 929 (917), defend. The former asserts that the tragic poets use *αὐτὸς* in the sense of *idem*, for *ὁ αὐτός*. The latter says, that *αὐτὸς* is employed when a person is conceived of as he is, and as opposed to a change of his nature; but *ὁ αὐτός* when he is opposed to another subject. Thus *οὐκ αὐτὸς δαιμόνεν* in the present instance should mean, not *a different δαιμόν*, but *a δαιμόν with a different nature* or character. But this is at variance with the fact, that, when a man's fortune changed, he was said to have another *δαιμόν*, and *vice versa*. Comp. Alcest. 913, *μεταπίπτοντος δαιμονός*; frag. Eurip. incert. (68, ed. Matth.) “*α πρόσφατος δαιμόνος οὐδεὶς τὸν αὐτὸν δαιμόνον εἰσαίται.*” Matthiae (in the Addend. to Eurip. Hippolyt., Vol. VII. p. 502) has refuted Butt-mann's view at large, with his usual good sense, and has brought Hermann round to his and the old opinion, that *αὐτὸς* is never *idem*. Herm. says, on Antig. 920 (3d ed.), “*αὐτός, ipse, adjективum est, quo quis ab suis distinguitur, i. e. ab rebus omnibus quae cum ipso conjunctae sunt. ὁ αὐτὸς autem, idem, nomen est, quo quis in diversis rebus a se ipse non diversus esse significatur.*”

919, 920. *ὑπάρχει κύρος*, lit. *will be the confirmation, will*

determine the existence of. —— *ἀνοίας*. For the government, comp. K. § 274; Cr. § 372; and vv. 1027, 1143, 1179, 1183, 1209.

922. *ὅποι γῆς*. “Proprie dici debebat *ὅποι γῆς*, et *ὅποι γνώμης*, sed per attractionem bis dixit *ὅποι*.” Herm. If this be so, *φέρει*, by zeugma, supplies the place of *εἰ* with *ὅποι γῆς*. The sense is, *You neither know where you are nor what you mean*.

924. *τάκείνοι . . . σωτήρια*, *deliverance by his hand*, help from him. *τὰ σωτήρια* is here used as the noun *σωτηρία*, and takes the subject genitive. Ellendt explains the phrase unsatisfactorily, *salus, vita illius*, making *ἐκείνοι* the object genitive.

931. *πρὸς τάφον*, *brought to the tomb*; — the act of bringing being implied in *κρέμσμα*, the mortuary present.

939. *λύειν βάρος* here is not to *alleviate, lighten the weight* of suffering, in which sense *λύειν μελεδήματα, λυσίτορος*, etc. are used; but to *unbind*, by unbinding to *remove the weight*.

943. For *τλῆνται* with a participle, comp. Cr. § 633. The construction with the infinitive is far more common.

949. *τις*, not *φίλων*, but *παρονοτία φίλων*, which is the same as *παρὸν φίλος*. Comp. Alcest. 606.

950. *λελείμμεθον*. Elms. on Aristoph. Acharn. 733 (698, ed. Bekker), thinks that the Alexandrine grammarians invented the first person dual; of which Iliad xxiii. 485, Soph. Philoct. 1079, and the present line, — all of them easily altered, — afford the only instances in the Greek writers, except two in a line of Pompeianus, — a hunter of rare words cited by Athenæus. This last circumstance rather favors the early existence of such a form, as Buttm. (Large Gram. 2. 419) remarks. Nor is it credible, that the grammarians, if they invented this form, should have been so modest as to insert it in only three places of the classic writers. On the other hand, its disuse accords with a class

of facts relating to the disappearance of the dual from a number of languages.

951. *βίφ θάλλοντά τ',* i. e. *ἐν βίφ ὅντα θάλλοντά τε, = ζῶντα καὶ θάλλοντα* of Trachin. 235. Others read from conjecture *θάλλοντ' ἔτ'*.

956. The poet makes Electra design to slay only *Ægisthus*, and not her mother; being deterred by horror at the deed, though she wishes it done, and rejoices in it, when Orestes is divinely ordered to do it. In like manner Hamlet was to slay only his uncle.

958. Monk and Herm. take *ποῖ* with *βλέψασα*; the construction being, *ποῖ, εἰς τὸν ἐλπίδων, βλέψασα, μενεῖς·ράθυμος*. But the Scholiast makes it = *εἰς τίνα χρόνον*, and so joins it with *μενεῖς*, which is to be preferred. But *ποῖ* rather = *up to what point, until what shall happen*.

962, 963. For the change in case from *ἐστερημένη τῷ γηράσκουσαν*, comp. Mt. § 536. Both constructions are common; the dative taking the case of a previous noun, and the accusative that of the subject of the infinitive. In the present case the accusative was convenient on account of the measure. — *τῶνδε*, i. e. *λέκτρων* implied in *ἀλεκτρα*.

969. *οἰστε εὐσέβειαν.* Schol. recent. (*οἰστε*) *δόξαν εὐσέβειας*. See Alcest. 1093, note.

971. *καλεῖ* is in the future middle with a passive sense.

972. *δρᾶν πρός τι* signifies, *to look with inclination or favor towards any thing*. See Schaefer on Dionys. de Comp. Verb., p. 143. — *τὰ χρηστὰ = τοὺς χρηστούς*. Comp. Antig. 659.

977. Masculine pronouns, adjectives, and participles are often taken with feminines dual, or refer to them, as in vv. 1003, 1006. But here the noun is masculine, used instead of the feminine *καστυγῆτα*, according to Mt. § 436.

979. *εὖ βεβηκόσιν, in a good situation, living in prosperity*, being in a prosperous course of life. Comp. vv. 1057, 1094.

980. "Recte Musgravius (Eurip. Androm. 221), προστήτην φόνου interpretatur *administrarunt cædem*." Herm.

982. πανδήμῳ πόλει, i. e. in public assemblies, where the citizens are collected together.

992. φρενῶν ἐπύγχανε. Supply οὐσα.

996. ὀπλίζει takes the construction of verbs of *clothing*.

1000. Comp. Philoct. 259, τέθηλε, καὶ πεῖζον ἔρχεται.

1002. ἀλυτος ἀτης, *without suffering harm, without harm*. Comp. ἀλυτος γήρως, *without the grief of old age, without old age*, CEd. Col. 1519, cited by Schaefer, Meletem. p. 79. Adjective compounds of a privative often differ but little in meaning from ἀνεν.

1005. λύει = λυστετεῖ. In this sense it takes a dative elsewhere. Herm. accounts for the accusative here by a species of attraction, as the following verb takes that case; or by a *constructio ad sensum*, the meaning being the same as if ὀφελεῖ or some such verb had stood in this place. I see not why λύει may not be taken in the active sense of *freeing*, as Ersfurdt understands it, κακῶν being easily supplied. The sense is apposite: *to die ingloriously* (i. e., as the next lines show, to be put to a slow death of torture and ignominious treatment) *in no degree frees us from our evils, nor benefit us*. Comp. vv. 939, 944, to which lines allusion is made.

1009, 1010. Brunck, in his version, joins τὸ πᾶν with γένος. But it is rather to be taken with δέσθαι, as an adverbial phrase. —— κάκερημῶσαι, i. e. πρὶν ήμᾶς ἐξερημῶσαι τημέτερον γένος.

1012. The sense is, *And I will preserve what has been said secret and undone*, i. e. so that it shall remain secret, and nothing shall result from it. —— σοι, *for thy sake*. —— φυλάξομαι here adopts the meaning of the active. Comp. v. 1504, where the construction with an adjective is similar.

1013, 1014. νοῦν σχέσ... εἰκαθεῖν, *have the sense to yield*.

In v. 1465, the infinitive after *κοῦν ἔσχον* is preceded by *δοτε*. Comp. Ajax 1264, *εἴθ' ὑμίν ἀμφοῖν κοῦς γένοιτο σωφρονεῖν*. — *ἀλλὰ τῷ χρόνῳ*. Comp. the note on v. 411.

1015. Schneidewin, with some reason, gives vv. 1015, 1016 to Chrysothemis, whose advice to her sister, v. 428, is of similar import. The Chorus, if it uttered these lines, would side against Electra, which it nowhere does. — *πείθουν*. “Brunckii MS. C. *πιθοῦ*, quod ab illo, magis Atticum judicatum, receperunt Erf. et Schaeff. — Est hic unus **ex** ridiculis illis Atticismis, quales plurimos hæc aetas produxit. *πιθοῦ* est *obedi*, quod est, statim mutari sententiam et fieri quod jubeat, volentis: *πείθου* autem, *sine tibi persuaderi*.” Herm. — For *λαβεῖν* limiting *ἀμεινον*, comp. Antig. 439.

1018. *ἐπηγγελλόμην* has not the sense of *asking* here which Thomas Magister, cited by Brunck, gives it, but rather of *bidding*, like our word *tell*.

1022. For *ἄν* omitted, comp. v. 914. Others read *πάντα γ' ἄν*, or *πᾶν γὰρ ἄν*.

1023. *φύσιν* here denotes *spirit*, *λῆμα*. She had the same spirit then, but her youthful mind was not equal to the task.

1026. *ἐγχειροῦντα*. Supply *κακὰ* from *κακῶς*. Comp. Pind. Nem. 4. 51, cited by the Schol. *ρέζοντά τι καὶ παθεῖν ἔουκεν*.

1028. *καὶ* requires that a clause should be supplied, such as *ἀνέχομαι νῦν κλύνοντα*. The sense is, *I hear you with patience now, and I shall hear you with patience also when you commend me*; i. e. I shall be forced to hear your confessions, amid your calamities, that you acted rashly.

1033. *μητρὶ . . . σῆ*. “*Hoc σῆ magna cum vi additum; matri te dignæ.*” Schaeff.

1035. The sense is, *But then know at least to what a degree of disgrace thou art trying to bring me by thwarting my plans*. In the next line, the genitives adopt the construction of *ἀτυπίας* here. Correlatives of *οἱ* must be.

supplied in thought. —— “ The equality of the parts of the line adds point to the sarcasm ” (Schneidewin); *ἀριμίας* and *προμηθίας* being weighed against one another.

1037. *τῷ σῷ δικαῖῳ*, *what you call just*. Comp. Antig. 573.

1040. *ὅ . . . κακῷ*. See v. 163.

1044. *ἐπαινέσεις ἐμέ*, i. e. experience will bring you round to my opinion.

1048. *φρονεῖν*, *to think of, pay attention to*. —— *φρονεῖν τι, infra*, v. 1056 = *aliquid sapere*; and *τοιῶντα φρόνει* seems to mean, *talia licet sapias*, i. e. keep that wisdom if you will; I want it not. *τοιῶντα* there refers to *τι*. But another turn can be given to the phrase.

1052. *οὐ μὴ μεθέψομαι*. Elmsley, on CEd. Col. 177, Medea 1120, and elsewhere, teaches that *οὐ μὴ* with the subjunctive denies, but with the future indicative forbids; and that in the latter case the verb and *μὴ* are to be taken together, while *οὐ* affects the whole sentence, which is interrogative. Thus *οὐ μὴ λαλήσεις ἀλλ' ἀκολουθήσεις ἔμοι*; means, *will you not not talk, but, etc.*, i. e. *do not talk, but*. He thinks *οὐ μὴ* elliptical for *οὐ δενδὸν μὴ* in all cases. There are several examples, which, he says, cannot be reconciled with this rule, one of which is the present; another, CEd. Col. 177; a third, Aristoph. Frogs 512. In these cases he alters the text, reading in the present line *οὐ, ubi*, with some MSS. A fourth example, Antig. 1042 (where *μὴ* cannot belong to *τρέσας*), he does not notice. Herm., on Elmsley's Medea (Opusc. 3. 236), agrees with him, as to the interrogative nature of certain sentences where *οὐ μὴ* with the future is found; but justly remarks, that the prohibitive force is confined to the *second persons* of futures, and is not owing to the nature of the tense. Thus, as *οὐ μενεῖς; will you not stay?* is closely allied to *μεῖνον*, so *οὐ μὴ μενεῖς; answers to μὴ μείνης*. Matthiæ, in his Grammar, § 517, modifies Elmsley's views, but is quite confused, and

erroneous in several points. Thus he regards v. 42 of this play as affording an instance of *οὐ μὴ* with a future; but *μὴ* is there confined to the subjunctive, and the future *ἐποπτεύσουσι* has only *οὐ*.

The following points seem to be clear:—1. *οὐ μὴ* with the subjunctive is elliptical for *οὐ δευτὸν μή*, or some similar phrase. Now, as words of fearing with *μή* are sometimes followed by a future indicative, so is it with *οὐ μὴ* thus elliptically used. The examples of this are rare, but not on that account to be condemned. 2. *οὐ μὴ* is sometimes not for *οὐ δευτὸν μή*, but *οὐ* affects the sentence, which is interrogative, and *μή* the verb. In all these cases, the verb is in the *second person* of the future. 3. The subjunctive with *οὐ μὴ* and the future out of the second person deny; the second person of the future with *οὐ μή*, if the interrogation is resolved, answers to an imperative.

The distinction between *οὐ μὴ μεθέψομαι* and *οὐ μὴ μετάσπωμαι* is at most a slight one. Herm. (Opusc. 3. 188) says, that the subjunctive is used with regard to what we fear will happen at a certain or not distant time; the future indicative, with regard to what we fear will happen at an indefinite time. But the thing feared in v. 1029 is sufficiently indefinite, although we have *οὐ μὴ πάθησ*, and definite in ΟΕd. R. 1075, where we have *δέδοιχ' ὅπως μὴ . . . ἀναρρόγξει*.

1054. The sense is, *There is great folly even in the attempt to obtain things useless.* By *κενά* Electra intends her sister's plan of inaction.

1058—1069. *τοὺς ἀνωθεν* = *τοὺς ἐν ἀέρι.* Comp. ΟΕd. R. 965, *τοὺς ἀνω κλάζοντας ὄρνις.* *ἀνωθεν* is for *ἀνω*, perhaps on account of the verb of sight. See v. 894, and comp. Philoct. 28. — *ἐσορόμενοι*, *when we look with admiration upon.* — *τροφᾶς κηδομένους ἀφ' ὁν*, *providing for the support of those from whom.* The filial piety of storks is alluded to. Comp. Aristoph. Birds 1353, where Patralceas

says, that he wishes to choke his father, and get all the estate. Pisthetaerus replies :

“ But we, the birds, possess an ancient law,  
Graven upon the pillars of the storks,  
That, when the father stork all the young storklets  
Has fed, and fitted them to fly abroad,  
The young in turn are bound to feed the father.”

— *δν = δν ἄν.* Comp. Mt. § 527. Obs. 2. — *εύρωστος* has the sense of the middle *εύρωνται*, *procure for themselves, obtain.* — The chain of thought in the first eight lines of this strophe seems to be this: Why do we not act like birds in respecting our parents? But if, like Chrysothemis, we are wanting in filial piety, we shall not long be unpunished. — *ἀπόντοι.* Supply *τελοῦμεν τάδε.* — *χθονία βροτῶντοι φάμα, Rumor, who carriest news under the ground for mortals.* “ The ancients held that the knowledge of things in the upper world found its way to the dwellers in Hades. The supernatural cause of this was *Φήμη, Όσσα, Αγγελία.* ” Schneidewin. — *καταβόσσον ὅπα.* Comp. *βοῶν λωῆν*, Philoct. 216, and the note on v. 750. — *ἀχόρευτα, sad, mournful.* So Eurip. Troad. 121, *ἄτας ἀχορεύτος.* The sense of the last clause is, *carrying* (i. e. announcing, v. 873) *mournful and disgraceful tidings.*

1070–1081. The sense of the first four lines is, *that ere now the affairs of their house are at a bad pass, and, as to what concerns the children, the discord of the two is no longer settled in an amicable mode of life.* The first clause speaks of the prosperity of the adulterers and former evils; the second, of the variance of the two sisters, which had now become more declared. “ *Prior pars enunciationis propter posteriorem addita est, hoc sensu, quum jam laborent ex odio domestico (i. e. Clytemnestra et Aegisthi), accedere etiam rixas sororum.* ” Herm. But Wunder explains the first clause of the death of Orestes, in which case *σφίσ* can only mean Agamemnon. — A syllable is want-

ing at the end of v. 1070; Herm., after Triclinius, adds δῆ; Wunder introduces νοσεῖται into his text. — διπλῇ φύλοπις is like ξύναμον νεῖκος, Antig. 793, or like ἀμφιλογούν νεῖκος, Id. 111. — σαλεῖται, properly, *tosses at anchor upon the sea, is at the mercy of the storm.* — τὸν ἀεὶ, sc. χρόνον, if the text is right. Comp. εἰς τὸν ὕστερον, Trachin. 80, and perhaps τὸν ἀεὶ, ΟΕd. Col. 1584. — ἀλοῦσα furnishes the condition of the preceding line. The sense is, *ready to give up life* (for βλέπειν see v. 66) *after destroying* (i. e. if thereby she can destroy) *the two wretches.* Ἐρυνός, in Trachin. 895, denotes *mischief, ruin*; here, *author of mischief, like ἄτη in Antig. 533.* — εὐπατρίς, *of a noble nature.* εὐγενῆς is often so used, e. g. in v. 257; Antig. 38. — τίς . . . βλάστοι; *Quis unquam adeo generosa existere* (vel nasci) possit? Musgr. i. e. *naturam adeo generosam habere possit.*

1082–1089. A syllable is wanting at the close of v. 1082. Herm. inserts γάρ. — ζῶν κακῶς, *by living basely*, by consenting to retain life on base conditions (v. 989), not *rebus in adversis*, as Brunck has it. — ὡς, *quomodo*, i. e. in conformity with this conduct of the good. — κοινὸν εἴλον, like κοινὸν ποιεῖσθαι, ΟΕd. R. 240, *chose for thy companion.* Thus κοινὸν is predicative, and the sense is, *Thou chosest a life all sorrowful for thy companion.* This is Schneidewin's explanation. — καθοπλίσασα τὸ μὴ καλὸν. Schol. καταπολεμήσασα τὸ αἰσχρὸν καὶ νικήσασα. Brunck, *profligato scelere, by fighting down wickedness with armed force.* The participle is the means by which φέρειν may come to pass. — δύο φέρειν ἐν ἑνὶ λόγῳ, lit. *in order to obtain two things in one discourse*, i. e. in order to acquire two titles together, when she is spoken of; viz. κεκλησθαι, etc.

1091–1097. Herm. gives τεῶν for τῶν in v. 1091, his own conjecture, and χειρὶ for χερὶ in v. 1090, from Eustathius. Dindorf, in both his edd., gives ἵπσχειρ in v. 1092

for ὑπὸ χείρα (*χέρα*, Erf. and Herm.), from a conjecture of Musgrave and Hermann. — ἀριστα φερομέναν seems to be a phrase like τὰ πρῶτα, or ἀριστεῖα φέρεσθαι, *to get the first prize*; and ἀριστα τὸνδε (*νομίμων*), *the first prize for the observance of the laws*. Comp. Antig. 368, where νόμος means, *obedience to the laws*.

1098, 1099. ὁρθά τε : . . . ὁρθῶς δέ. δέ is used instead of τε, because of the extreme frequency with which it occurs, after the same or a similar word in a second clause, as if μὲν and not τε had preceded. See Herm. on Ajax 823. Orestes takes for granted (comp. v. 759) that his pretended errand is known, and so does not explain himself fully.

1101. ἐνθα for ὅπου, in indirect interrogation. See Alcest. 785. — φέκηκεν. To explain the use of the perfect, Wunder says, “Non dubium est, quin οἰκῶ non tantum *habito*, sed etiam *sedem pono in aliquo loco*, vel *habitatum aliquo concedo* significaverit. Hinc erit φέκηέναι *habitatum concessisse*, vel *sedem posuisse*, i. e. *habitare*.”

1102. ἀξέημος has an active sense here. *He who told you has done you no harm*, sc. by misdirecting you.

1104. ποθενήν, longed for by Clytemnestra and Ægisthus, as the Chorus should understand, but, as he meant, longed for by Electra and himself. In the next line, the poet, with refined art, introduces Electra to him so as to excite his attention, and yet not in clear language; for ἀγχιστον can mean nearest in place, or nearest to the people of the house in relationship.

1110. τὴν σήν κληδόνα, *the report you mean*. See v. 1037.

1111. For Strophius see v. 45. Orestes, as pretending to come from him, a relative, could be expected not to know exactly what the messenger from Phanoteus had told.

1113. φέροντες . . . κομίζομεν, *we are bringing and have in charge*.

1115. τοῦτ' ἐκεῖν' ήδη σαφές. “τοῦτ' ἐκεῖνο is a common

phrase, in which ἐκένο refers to something before said, or thought of, or to some familiar truth. It is followed by a sentence explanatory of τοῦτο without a connective particle." Mt. § 471. 11. I have placed a colon after σαφές. The earlier editions have a full stop; Hermann's, and some other modern ones, none,—without sufficient reason, as I think. Comp. Medea 98. —— ἄχθος is understood by Ellendt, Wunder, and others perhaps, of the *urn*. Brunck explains it as denoting Electra's *burden* of soul or *grief*. This is somewhat favored by the next line, where her sorrow is referred to, as though she had just alluded to it.

1117. τῶν κακῶν seems to depend on κλαίεις, and not on τι. For the genitive following this verb, comp. Mt. § 368. a. —— The Schol. calls attention here to the business-like hardness of Orestes, who is afraid to betray himself by any emotion, and moreover is acting a part.

1122. ἀποδύρωμαι is in the first aorist.

1125. πρὸς αἴματος φύσιν: i. e. οὐσα πρὸς αἴματος κατὰ φύσιν. φύσιν is almost superfluous, as in v. 325.

1126. Aulus Gellius (7. 5) relates, that a celebrated actor, Polus, performed the part of Electra in this play, after the death of a beloved son. "Igitur Polus," says he, "lugubri habitu Electræ indutus, ossa atque urnam a sepulcro tulit filii, et quasi Oresti amplexus, opplevit omnia non simulacris neque incitamentis, sed luctu atque lamentis veris et spirantibus."

1127 – 1129. λοιπὸν is taken with μημεῖον, and ψυχῆς in apposition with φιλτάτου ἀνθρώπων ἐμοί. —— ἀτ' ἐλπίδων, "secus ac speraveram. οὐχ ὅπερ, particula οὐκ abundanter posita cum attractione. Debebat enim dici καὶ οὐχ αἰσπερ ἐξέπεμπον." Herm.

1133. κλέψασα. The nominative participle sometimes appears in a subordinate clause after πρίν.

1134. "ὅπως ἔκεισθαι non esse ut jaceres sed ut jacuisses vix opus est hodie moneri." Herm. See Prometh. 157, 749.

## 1138–1141. If Pope's elegant lines (which Monk cites),—

“No friend's complaint, no kind domestic tear,  
 Pleased thy pale ghost, or grace thy mournful bier:  
 By foreign hands thy dying eyes were closed,  
 By foreign hands thy decent limbs composed,”—

are compared with these similar ones, Sophocles will be found to be the better in simplicity and tenderness. Instead of *pale ghost* we have *τάλας*, instead of *gracing the mournful bier*, and *decent limbs*, we have the natural expressions for the works of loved hands at the funeral. —— *ἐν* is used to denote the instrument, because the body was in the hands of those who washed and buried it. —— *ἄθλιον βάπτος*. Comp. Alcest. 204.

1152. Erfurdt and Herm. put a colon after *ἐγώ*, and write *σύ*, because *σοὶ* “intolerabili languore fœdat hunc locum,” and Wunder says that they only can retain *σοὶ*, “qui sensum nexumque totius loci non perspectum habuerunt.” I incline nevertheless to adhere to the reading of the MSS. ; and to interpret the phrase, *I am dead by your means*, you have slain me. *Θυήσκω* seems to take a dative like that which follows a passive verb, answering to the familiar phrase, *θανεῖν ὑπό τινος*. Comp. Ajax 970, *θεοῖς τέθνηκεν οὐτός*, οὐ κείνουσιν, οὐ. Id. 1128, *θεός γὰρ ἐκσώζει με, τῷδε, δὲ σίχομαι*, is perhaps also in point. Eurip. Androm. 334, *τέθνηκα τῇ σῇ θυγατρὶ, suppose I had died by your daughter's hand.*

1171. The Schol. says, *πιθανῶς πρόσκειται τὸ δύνομα τῆς Ἡλέκτρας, ἵνα μάθῃ Ὁρέστης, οὐ γὰρ μόνη ἦν αὐτῷ ἀδελφή.*

1174. “Ut recte monet Monkius, *ποι λόγων jungenda sunt*; qui tamen addere debebat, ad eumdem genitivum participium ἀμηχανῶν referendum esse.” Herm.

1176. Hermann writes but one interrogation-mark in this line, taking *πρὸς τί* for *πρὸς δ τί*. Comp. OEd. R. 1144. It may be doubted, however, whether two short questions are not better suited to the excited state of Electra's feelings.

1179. Ellendt, under *τάλας*, considers *ταλαίνης* as an epithet of *συμφορᾶς*, like *αὐλιον τάλαν*, Philoctet. 1087, but under *οὐ* denies that it can be so used, and understands it of Electra, *miserable on account of her hard lot*. The first explanation is the best. Comp. Ajax 980, *ἄμοι βαρείας ἀρα τῆς ἐμῆς τύχης*, where there is no ambiguity. — Wunder notices the happy art of the poet here, in representing Orestes so astonished and affected by his sister's wasted and woebegone appearance as to be unable to answer her repeated questions.

1181. *ἀθέως*, *without the gods' help*, in a state of desertion by them. Comp. OEd. R. 254, *γῆς ὡδὸς ἀκάρπως καθέως ἐφθαρμένης*, and 661, *ἀθέως ὀλοιμην*.

1183. *τροφῆς*, *mode of life*. So OEd. Col. 328.

1185. Orestes says, *How ignorant was I, as it seems, of my misfortunes!* i. e. he calls his sister's woes his own, and means that he was little aware of the greatness of her suffering, in which he thus sympathized. *τοῦτο* in v. 1186 denotes his ignorance.

1187. *ἐμπρέπουσαν πολλοῖς ἀλγεστι*, not *shining amid sufferings* by reason of constancy and greatness of soul, as Passow explains this phrase, (thus bringing in a circumstance foreign to the context, and about which Orestes could be supposed to know nothing,) but *conspicuous for a multitude of sufferings*. *ἐν* in this compound denotes *amid*, i. e. *being environed with*. Comp., from a frag. of Sophocles, *γυναικομίοις ἐμπρέπεις ἐσθήμασιν, thou art conspicuous for apparel imitating that of women*, literally, *conspicuous in*, i. e. being dressed in.

1191. *πόθεν τοῦτο* for *πόθεν ἐστὶ τοῦτο δ*, according to the idiom explained in the note on Alcest. 106.

1193. *ἀνάγκη τῆδε προτρέπει*, “hac serviendi necessitate cogit. ‘Ανάγκη προτρέπει idem est quod ἀναγκάζει: et quum ταῦτα dicere deberet, pronomen ad nomen ἀνάγκη accommodavit.” Herm.

1194. ἔξισοι seems here to be intransitive; something as the verb *to equal* in English has both the senses of *to make equal* and *to be equal to*. Lobeck in the second edition of his *Ajax*, p. 196, adduces examples of δύοισι, πρωτομοισι, μεσοίσι, in like manner deflected from their ordinary transitive sense.

1195. λύμη βίου seems to mean, *ill treatment in regard to the mode of living*, privation of comforts.

1200. The inconsistency between this verse and v. 130 must be laid to the account of Electra's excited feelings.  
— νῦν . . . ποτέ, *now at last*.

1201, 1202. With Erfurdt, Schneidewin, and some good manuscript authority, I now read τοῖς ιοῖσι for τοῖσι τοῖσι. The sense is, (*I pity*) because *I am here afflicted with equal woes*. — ξυγγενῆς . . . ποθέν, *a relative from any source*, i. e. *in any way*. Plat. *Politic.* 257. D, κιδυνεύετος ἀμφω ποθέν ἵμοι ξυγγένειαν ἔχειν τινά, *you seem to be in some way related to me*.

1203. τὸ τῶνδε εἴνουν πάρα = αἰδε πάρεισω εἴνοι.

1205. What is the poet's object in introducing these lines, where Orestes requires his sister to lay down the urn? Would there have been an ill omen in Electra's holding his supposed ashes while he revealed himself? Or did he linger with the usual reluctance with which men enter upon the disclosure of something momentous, and thus guide the conversation to a point where he could declare himself with greater ease, and more naturally?

1207. κονχ ἀμαρτήσει ποτέ, *and you will not be a loser by it at all*.

1214. ἀτιμος τοῦ τεθηκότος, *unworthy of the dead*, i. e. unfit to possess his ashes, or even to call him brother.

1217. πλὴν λόγῳ γ' ἡσκημένον, *except as artfully represented in words*, = πλὴν λόγῳ, *simply*.

1220. In the moment of recognition, as the hearts of the

two beat quicker, they ask and answer in half-verses  
So Schneidewin.

1222–1224. ή γάρ, *what then!* For γάρ in questions, comp. Antig. 732 seq. — τίνδε . . . πατρός, *this our father's seal-ring which I have*; for πατρὸς depends on σφραγίδα, and μον on πατρὸς σφραγίδα.

1224. ω φίλατον φῶς. “Sic infra, v. 1354, ω φίλατον φῶς, quod explicans poeta, statim, addit ω μόνος σωτήρ δόμων: — Sed imprimis compares Odys. xvii. 41.” Schaefer. But if φῶς in the present verse answers to σωτήρ, meaning Orestes, how can *he* add, φίλατον, συμφατυρῶ? It is taken here in the sense of σωτηρία, or χαρά, or better in that of ήμέρα.

1225. ω φθέγμα. Supply φίλατον. — μηκέτ’ ἀλλοθεν πύθη, *inquire no more of any one else*, i. e. learn it from myself. Comp. OEd. Col. 1266.

1226. ως ἔχοις, *as mayest thou have*, as I wish thou mayest have.

1230. “συμφορὰ vox est media, quae in utramque partem accipitur. — Alibi absque ullo ad bonam seu malam fortunam respectu, nihil aliud quam ἀπόθασιν significat.” Brunck. Comp. ἀλπίς, δνειδος, τύχη.

1233. γονὸς σωμάτων. ἀντὶ τοῦ ἐνικοῦ, γονὴ σώματος, τοῦ Ἀγαμέμνονος. Schol.

1239. ἀδμήταν = παρθένον. It is used perhaps sarcastically with allusion to the unchaste Clytemnestra. For the use of the accusative, see v. 1063. — The close of this sentence is correctly translated by Brunck thus: *nunquam metuendum existimabo inutile illud domi usque desidens mulierum pondus.* περισσὸν ἄχθος γυναικῶν = γυναικας περισσὸν ἄχθος οὖσας, *women who are a mere useless weight*; who are good for nothing as far as fighting is concerned. The expression is like βάρος περισσὸν γῆς, which is said of the worthlessness of mankind by Sophocles in a fragment, and ἄχθος ἀρούρης, said by Homer of good-for-nothing men.

Hermann's version of this phrase is, *Clytemnestrae nimiam semper severitatem*. But neither ἔνδον ὅν, nor the contemptuous indignation of Electra, nor the answer of Orestes, favors this strange translation. — The Scholiast on this part remarks, that "both speakers have their appropriate characters. Electra, being a woman, and unexpectedly fortunate, is too bold: but Orestes is cautious on account of engaging now for the first time in such an enterprise."

1246 – 1250. The sense is, *Thou didst mention such an evil as ours is, not covered with clouds (i. e. not obscure), that cannot be undone, never to be forgotten.* The unusual order of the words arises from strong emotion. — ἐπέβαλες. Schol. ἐνέβαλές μοι, *you put me in mind of*; more properly, *you struck upon, noticed.* Comp. a somewhat similar passage, Antig. 857. This verb elsewhere takes a dative in this sense, *νοῦν* being understood; but, like several verbs in Sophocles, it is construed *ad sensum*. Comp. v. 1378. — *λησόμενον* has a passive sense. See Antig. 210.

1251. ὅταν παρονοία φράξῃ, *whenever favorable opportunity shall advise it.* Here *παρονοία* has the sense of *καιρός*, or rather denotes the circumstances of *any present time*, which would be favorable, if they allowed of free discourse. — For *ἔξοιδα καὶ ταῦτ'*, Hermann gives *ἔξοιδα ταῦτα*; Meineke, *πάι ταῦτα*.

1253. ὁ πᾶς . . . χρόνος. Brunck renders this by *quodvis . . . tempus*, and so Hermann seems to understand it. But if the sense were, *Any time would be proper for the mentioning of these things*, should we not have *πᾶς καιρός*? The meaning seems to be, *The whole, the whole of time, whilst it was present, would be proper* (i. e. would be a fitting occasion) *for me to tell of these things*, i. e. I can very properly speak of these things for ever. *παρὸν* alludes elegantly to *παρονοία*. With less excusable exaggeration Isocrates says (Ad Demonicum, near the beginning), *ἐπιλ-*

ποι δ' ἀν ἡμᾶς δ τὰς χρόνος εἰ πάσας τὰς ἐκείνου πράξεις καὶ ταριθμησαίμεθα.

1257. τοιγαροῦν σάζουν τόδε, *therefore keep this* (freedom). Hermann says that this phrase means, *keep until another time* this discourse about our evils. But if so, the answer of Orestes in v. 1259 is substantially a repetition of this verse, and then Electra's question, *τι δρῶσα; by doing what?* has no meaning.

1260 – 1262. The sense is, *Who then, now that thou art come, could thus substitute, properly at least, silence for words?* *ἄξιαν* may be conveniently rendered by an adverb. — *ώδε, thus, i. e. as you bid me do.*

1266. The MSS. have *ἐπώρεται* here, but the number of syllables ought to be the same as in the corresponding line of the strophe. The word *ἐπούρισται*, *sent onwards with a fair wind*, would suit the sense, but the middle syllable of *καταλόσιμον* in the strophe is short. Dindorf gives *ἐπόρισται*, which can have the meaning *brought on the way*. This I have admitted into the text.

1271. *εἰργαθεῖν*. See Antig. 1096.

1274. *ὅδὸν* is taken with *φανῆται*, which contains the idea of coming. The sense here is, *O, since thou hast deigned thus to appear to me, after so long, on a most welcome journey, &c.*

1277. *μεθέσθαι* is epexegetical, = *ώστε μεθέσθαι αὐτήν* (and not *αὐτής*. See Herm. on this passage).

1278. *ἰδών, if I saw them, sc. ἀποστερίσκοντας, trying to deprive thee of it.*

1280 – 1284. *τι μὴ οὖ;* So Herm. after Seidler, for *μὴ οὖ*; which can have no place here. — *αὐδάρ, the voice of Orestes.* — The next two lines seem to mean, *I kept my feelings from utterance, listening without a cry.* For *ἔσχον ἄναυδον*, comp. v. 242. *νῦν δέ*, which follows, requires these lines to be referred to some past event. Brunck understands them, as well as *αὐδάρ*, of the story that Orestes

was dead. But it is difficult to perceive the precise import of the passage ; and it is no doubt corrupt.

1291. The synonymous words of this line are significant of the tautology and prolixity into which Electra would be apt to fall.

1292. *χρόνον καιρόν*; *opportunity afforded by time*.

1296 – 1298. *οὐτως* (*σκόπει*) *ὅπως*, or *οὐτος* (*ποιει*) *ὅπως*. — *νῦν*, Orestes and Pylades. — *μάτην* = *ψευδῶς*. See v. 63.

1301 – 1303. *ὅπως καὶ σοι*. *καὶ* often stands after words of comparison, to show connection. Comp. v. 1146; Mt. § 620, under *kai*. 2. The fulness of the expression, *ἄδε* . . . *τῆδε*, and the emphatic place of the latter word, mark the strength of Electra's acquiescence in his wishes. — *τὸν μόνον*, *my part or conduct*. — *τὰς ἡδονάς*, *my pleasures*. — *κούκι ἐμάς* = *καὶ οὐκ ἔξι ἐμαυτῆς*.

1307. *οἰσθα . . . τάνθένδε*. *ἐνθένδε* here denotes *time* : *you know what comes next*. Comp. Philoct. 895, *τί δῆτα δρῷμ* *ἔγω τὸνθένδε γε* ; unless it is better to understand it of *place* (*the state of affairs there*, in the house), like *ἐντεῦθεν*, v. 1339. — That Ægisthus was not in the house was implied in vv. 1240, 1241.

1309. *μὴ δείσης ὡς*. Instead of *δέδοικα μή*, often occurs *δ. ὡς* or *ὅτι*. In these cases the object of the fear is expressed without the additional idea of guarding against it. Comp. v. 1427 ; Mt. § 520, Obs. 1.

1311. *μύσος ἐντέτηκε μοι*. “ *Elegans metaphora, quâ, odium, tanquam infusa cera, animo adhærere dicitur*.” Brunck.

1312. The sense, according to Hermann, is, *I will never wholly cease from taking pleasure in shedding tears*. But as the simple genitive without *ὑπὸ* is sometimes used after passive verbs (Mt. § 375, Obs. 1), *χαρᾶς* may be for *ὑπὸ χαρᾶς*, and the participle be joined with *ἐκλήξω*. Schaefer alters *χαρᾶς* into *χαρᾶ*.

1322. For ἐπίγνεστα used where we should expect a present, see Alcest. 1095, note. —— ἐπ' ἔξοδῳ, *at the gate-way*, or door-way. ἔξοδος often denotes a place, either with the genitive of πύλη, θύρα, θυρῶν, as in v. 328, *Æsch. Sept. ad Theb.* 33, 58, or alone, as in *Antig.* 1184, *Eurip. Androm.* 1143.

1323. τῶν ἔνδοθεν, sc. τυνός. In the ensuing words of Electra, says Hermann, “the double sense, of which the tragic poets make frequent use, is worthy of notice. For these words would of course be understood, by people belonging to the house, of the ashes of Orestes. But Electra herself uses them in reference to Orestes alive,” who could neither be turned away, coming as he did, nor be a pleasant inmate.

1326 – 1330. *ηγρώμενοι*. See v. 265, note. —— παρ' οὐδέν. See *Antig.* 35, note. —— ἐγγενῆς, *inborn, innate*, Schol. *εγγεγενημένος*, rather than ἄξιος τοῦ γένους, his other interpretation. —— In the 1329th line, the emphasis is on παρά and ἐν: *since you are not aware that you are not by, but in.*

1332. The sense is, *What you are doing (making ready to do) would have been in the house before your persons.*

1334. *προθίσθαι τίνος εὐλάβειαν*, *to put caution before any thing, to see to or provide for it.* Comp. θίσθαι ἐπιστροφήν πρὸ τοῦ θανόντος, *to have a care for, take up the cause of,* *Œd. R. 134.*

1337. It is very true to nature that Orestes should delay, and be loth to begin the work (comp. 320), upon which the divinity had sent him, and equally so that Electra, though of all persons most anxious to have it accomplished, should retard it still further by unnecessary questions.

1339. See v. 802, note.

1340. ὑπάρχει, *commodum contingit*, Brunck. ὑπάρχει occasionally denotes *to be at hand; ready for use; useful;* but the common sense of *happening* suits the context.

1341. ἥγγειλας . . . ὡς τεθνηκότα. See v. 676.

1342. The sense is, *Learn that you are a dead man there*, i. e. in the house, in the opinion of those who are in the house. —— Join *εἰς ἀνήρ*.

1344. *τελούμενων*, *when all is over*. Comp. Antig. 1179.

1345. There is a play upon the word *καλῶς*. *τὰ μὴ καλῶς* refers to the wicked joy of Clytemnestra at the death of Orestes, and to her security on that account. So Herm.

1347. *οὐδὲ . . . φέρω*, *No, I do not even bring it into my mind*, i. e. cannot form an idea, cannot conceive.

1354. See v. 1224.

1357. The hands are addressed, as having rescued Orestes, and were, as Wunder observes, perhaps held by the actor of Electra's part.

1359. *ἔφαντες*, sc. *συνεῖναι σέ*.

1364. *τοὺς . . . ἐν μέσῳ λόγους*. *λόγους* seems to denote *subjects of discourse*, things to be told of. *ἐν μέσῳ*, *in the interim*, i. e. since Orestes and the old man went away.

1365. *κυκλοῦνται*, the reading of excellent MSS., I have received into this edition, for *κυκλοῦσι*. The latter, if the true reading, is neuter in sense.

1366. “*ταῦτα ex abundante positum, nam accusativus a verbo δεῖξοντι pendens, jam v. 1364 præcessit: qui cum sit masculini generis, ex regula syntactica debebat hic sequi τούτους . . . ταφεῖς*. Sed ita Græci sæpius neutris utuntur.” Schaefer.

1372 – 1375. *ἔργον* here is to be supplied both as a predicate of *εἴη* and with *χωρέιν*. The sense is, *This business or duty cannot be one (a duty) of long discourses*, i. e. cannot need them; *but our duty is to go*, &c. *οὐδὲν* is here used adverbially. —— *ἔδη*, *statues*. See Ruhnken on Timæus *in voce*, and Passow. Comp. also v. 635, and the note there.

1378. The neuter *προστην* takes an accusative from its connection with *λιπαρεῖ χερὶ*; the sense being, *I supplicated thee standing before thee*. —— *ἀφ' ὅν* *ἔχοιμι*, *with whatever offerings I had*, with such poor offerings as I had it in my

power to make. The prepositions *ἀπὸ* and *ἐκ* are here used, because the offerings, so to speak, were that from which the prayers started, on which they were founded.

— Brunck gives the spirit of *εἰς οἴων ἔχω* by *cum verbis quæ sola habeo.*

1384 – 1397. *προνέμεται*, feeds or ravages onward, advances. — *τὸ δυσέριστον αἷμα* = *τὸ αἷμα τῆς δυσερίστου ἔριδος*. — *κύνες*. Not Orestes and Pylades, but the Furies; comp. vv. 488 – 491. For *κύνες*, see Prometh. 803. — *ὄνειρον*, the presentiment, which they expressed also in v. 472. — *αἰωρούμενον*, in suspense, unfulfilled. — *νεακόνητον αἷμα* — the reading of nearly all the authorities — has forced ancient and modern interpreters to render *αἷμα* sword. But how the word can have that meaning, it is hard to see; unless it be taken harshly in the sense of *cause of bloodshed, instrument of death*. Herm., from a Schol., elicits *νεοκόνητον*, which is probably a mere mistake of a scribe, and is explained by the Schol. as if it were *νεακόνητον*. This unused word Hermann derives from *κονή, occisio*, a word only found in Hesychius; and translates the clause, *recens profuso sanguine manus conspersas habens*. As a parallel passage, he cites *νεοφόνοις ἐν αἷμασι* from Eurip. Electr. 1172. But aside from the fact that no such word exists as *νεοκόνητος*, it is a fatal objection to this emendation, that the *τέρμα* (v. 1397) was not yet reached, and the blood was not yet on the hands of Orestes. The second syllable of *νεακόνητον* is short. The only other explanation of this passage that I have seen is in the addenda to Lachmann de Choricis Systematis Trag. Græc., who says, “Orestes cædem recens incitamat in manibus habere dicitur.” *ἔχειν ἐν χερσὶ*, and similar phrases, often denote to have on one's hands, to be engaged in; but the sense *recens incitamat* given to *νεακόνητον* needs support. This I think the best view of the passage, although Schneidewin, in his edition published this year (1853), still adheres to the old one.

1398. It was natural for Electra to enter with her brother. By devising a good reason for bringing her out again, the poet not only spares her an unbecoming situation, but finds occasion for one of the most fearfully sublime scenes in the ancient drama. He improves much on his predecessor's parallel scene. *παῖσον, εἰ σθένεις, διπλῆν,* can hardly be read without shuddering.

1399. *τελοῦσι* is probably future, with which tense *αὐτίκα* is chiefly used.

1401. *λέβητα . . . τάφος* denote here, *kettle* and *funeral feast*, according to the Schol. and Brunck's translation. But Orestes and his companion would hardly have stood by Clytemnestra during that office. *λέβης* is the cinerary urn, as in Choëph. 675 (686).

1405. *πλέα*, feminine plural nominative for *πλέατ*, from *πλέω*, Attic for *πλίοι* (?). So after Elms. on Med. 259, Herm. Dind. — *βοᾷ τις*, and so *θροεῖ τις*, v. 1410. She is not in doubt whose are the cries, but dreads to name her mother. Schneidewin.

1410. *μάλ' αὐτὸν, indeed, again.* A very common formula in repeating exclamations, as in v. 1416.

1412. The imperfect *φκτείρετο* is used, because there is a definite reference to the time of the murder.

1414. *γενεὰ τάλαινα*, not Clytemnestra and *Ægisthus*, but the Pelopidæ in general, as the Chorus forebodes further calamities, affecting the state also. Comp. vv. 504–515. — *καθαμερία*. Schol. *κατὰ ταῦτην τὴν ἡμέραν*, and so modern interpreters. *φθίνει* is rarely, if ever, transitive. Herm. changes it into *φθίνειν*, with the construction *μοῖρά ἔστι σε φθίνειν*.

1415. *διπλῆν.* Comp. Antig. 1307.

1416. *εἰ γὰρ Αἴγισθῳ γ' ὄμοῦ.* For *γ'* the MSS. have *θ'*, which would require, as Hermann remarks, that the sentence, if fully written out, should be *εἰ γὰρ πληγὴ σοι εἴη, Αἴγισθῳ τε ὄμοῦ.* But the ellipsis is harsh, and the sense

unsuitable ; for Clytemnestra was already smitten. Schneidewin governs Λιγίσθῳ by ὁμοῦ, and gives the sensu, *Would you were smitten together with Ægisthus !* But the poet could only have said, *Would that Ægisthus had been smitten in company with thee !* i. e. would have used the nominative. Either supply πληγὴ εἴη, *Would that Ægisthus had a blow too !* or ὁμοὶ εἴη, *Would that Ægisthus had “woe is me” together with you !* which is the fiercest mockery of the cries of the adulteress.

1417 – 1420. *τελοῦσι* is intransitive, as in Choëph. 1008 (Blomf.), and in the example there given by Blomf. — *ἰπεξαροῦσι*. Schol. ἐκχέονται, rather κλοπῇ ἐκχέονται. The phrase is like ἐλεῖν αἴμα, OEd. R. 996. — The closing sentence is an imitation of Choëph. 873 (886), where a servant says, *τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω*.

1422, 1423. These two lines were formerly given to Electra, but belong without doubt to the Chorus, as Erfurdt first remarked. For, 1. The Chorus ordinarily introduces a new-comer, at the close of a lyric passage, with καὶ μήν. 2. The lines are too cool for Electra. 3. The strophe and antistrophe, where the latter is entire, agree not only in the same number of corresponding lines being given to a speaker, but, in every instance except one, of syllables also. — *οὐ δ' ἔχω λέγειν*, but *I cannot say* how the matter will result. The Chorus seems to think of the final result ; whether Orestes would overcome Ægisthus or perish, and Electra's eagerness interrupts the full expression of thought. Hermann, after Erfurdt's conjecture, puts ψέγειν for λέγειν. θλέπειν also has been proposed as an emendation ; *I cannot bear to look on them*. I have put οὐ δ' for οὐδ', which the sense seems to demand.

1424. *πῶς κυρεῖ*. A syllable is wanting. Reisig conjectured κυρεῖτε, but the answer of Orestes requires κυρεῖ. Hermann, after Erfurdt, gives κυρεῖ δέ. Here δέ refers to something suppressed, such as, *I see that their hands are*

*dripping with blood*, but —. *κυρεῖ τάδ'*, a recent conjecture of Kolster's, in the *Philologus*, Vol. V. No. 2, deserves notice.

1425. “Matricidam ne spectatores aversarentur, omnis culpa perpetrataæ cædis in Apollinem statim conferenda erat.” Schaeff. It was admirably thought of by the poet to make renewed mention here of the commission under which Orestes acted; and also, by the form of his answer, to reveal a half-awakened doubt arising in his mind, whether he were acting rightly. Such doubts always arise in new and agitating scenes, in the first moments of reflection, especially in cases where the form of the act is usually connected with moral wrong. —— *ἐκφοβοῦ . . . ὡς*. Comp. v. 1309.

1429. *ἐκ προδήλου* = *προδήλως*, *in plain sight*. This adverbial expression came perhaps from *ἐκ προδήλου τόπου*, and thus affords another instance of *ἐκ* for *ἐν* after verbs of sight.

1430. *οὐκ ἀψορρόν*, sc. *ἴτε* or *εἴσιτε*. Comp. *οὐκ εἰς ὅλεθρον*; *οὐχὶ θάσσον*; (Ed. R. 430).

1433. *κατ' ἀντίθύρων*. Schol. recent. *πορεύθητε κατὰ τῶν ὅπισθεν τῆς θύρας μερῶν*. *ἀντίθυρα τὰ ὅπισθεν τῆς θύρας*. “Est ἀντίθυρον locus in ædibus interior oppositus foribus.” Herm.

1434. Supply *εὐ θῆσθε*. The order *ι*, *ὡς*, *εὐ θέμενοι τὰ πρὸν, νῦν πάλιν τάδε εὐ θῆσθε*.

1435. “*ἡ νοῦς verba esse Electræ strophe docet. Hoc dicit illuc nunc quo cogitas propera.*” Herm.

1442. Agisthus shows by his questions his ignorance of the particulars of the news concerning Orestes; and by her replies Electra leads him to believe that the dead body of Orestes has been brought. Yet in this she only indulges her desire to delude him, without meaning to carry out a plot based upon the dead body of Clytemnestra. For how could such a plot have been rationally formed, when it was

not known how much of the news *Ægisthus* had heard, and whether the story about the ashes of Orestes had not reached him. Orestes, however, from within, hears the conversation, which may be supposed to have been carried on in a loud tone ; and is thus prepared to understand the delusion of *Ægisthus* with regard to the dead body, and to act accordingly upon his first coming in.

1445. Comp. Antig. 441. —— *κρίνω*, *I ask.* Comp. Ajax 586.

1449. This is the first of a number of passages containing a double sense, in which divine justice, by the mouth of Electra, scoffs at the miserable man, and shows to the spectator most fearfully with what entire security and raised hope he is rushing upon his destruction. The sense conveyed to *Ægisthus* was, *For I should be a stranger to a calamity of my friends that most intimately concerns me* (i. e. the death of Orestes). But Electra really meant, *For I should be a stranger to an event the most dear among events that have occurred to me*, i. e. the most welcome (i. e. the return of Orestes). For *συμφορά*, see v. 1230. *τῶν ἐμῶν* can be both *my friends*, and *τῶν ἐμῶν συμφορῶν*.

1451. There is a double sense here, if *κατήνυσαν* can denote both *confecerunt (iter)*, they *made for* a kind hostess's (house), and *confecerunt (rem) contra*. But the genitive in the first sense is harsh, for *κατήνυσαν προξένου* cannot well be elliptically for *κ. δόλον εἰς δόμον προξένου*. And whether the genitive ever occurred with the verb in the other sense may be doubted. Schneidewin seeks to remove the difficulty by making *φίλης προξένου* absolute, *the hostess being kind, they turned in, and the hostess being a relative, they despatched the matter*. Dindorf says, “*κατήνυσαν* cum genitivo conjunctum idem est quod *έτρυχον*.” *φίλης* then can have both a serious and an ironical sense, and the verb can denote ordinary or hostile meeting.

1453. Wex, on Antig. 4, observes, that the natural order here would be *οὐ λόγῳ μόνον (ἥγγειλαν) ἀλλὰ καπέδειξαν*. These latter words being parenthetical, *οὐ* is repeated. Or we may say, that *λόγῳ* answers to *ἔργῳ* contained in the sense of *ἔπεδειξαν*. The plain sense conveyed to *Ægisthus* here is, “No! not reported him dead merely, but they have even shown him as such.” But there may be a second sense in the words, viz. “No! not only reported him dead, but they have even shown him (sc. living) by something more than words.”

1454, 1455. *πάρεστι*, sc. *δ θανόν*. *Ægisthus* asks, *Is the dead present, so that I can clearly ascertain it?* or *πάρεστι* may be impersonal. Electra replies, *He is present, and a very undesirable sight*; by which he understood, undesirable for her, while she meant that the reputed dead person was at hand, a sight most unwelcome to *Ægisthus*.

1457. *τάδε*. The death of Orestes, as *Ægisthus* understands it; but of Clytemnestra, as Electra means.

1458. *ἀναδεικνύαι πύλας δρᾶν*, “*apertas ostendere fores ad spectandum*. Apt. Erfurdtius adscriptis Aristoph. Nub. 304, *ἴνα μυστοδόκος δόμος ἐν τελεταῖς δύιας ἀναδείκνυται*.” Herm. — Others deny that *ἀναδεικνύαι πύλας* can be used in this sense, and read *πύλαις*. The sense then would be, *To show (the remains) at the portals, for all Mycenæ and Argos to see*.

1463. *πρὸς βίᾳ φύειν φρένας*, *to get wisdom perforce*. Comp. CED. Col. 804, and *γεννᾶν σῶμα*, Ajax 1077.

1464, 1465. Hermann thinks that Electra opened the doors while saying these words, and meant that she had done all she could to bring *Ægisthus* into the snare, while he understood her as professing submission. — *συμφέρειν*, *to agree with, seek to please*. — *τοῖς κρείσσοσιν*, i.e., as she means it, Orestes and Pylades.

1466. I read *εἰ* here with Brunck, after Tyrwhitt's conjecture. For *φόνος* and *νέμεσις*, see Alcest. 1135, note, and

Philoctet. 776. The sense is, *I see a sight, — the envy of the Gods apart, — that has happily taken place; but if divine displeasure ensues, I do not say so*; i. e. if the Gods see elation of mind in my words, I recall them. Hermann retains *οὐ*, the MS. reading, and translates the first clause thus: *Video corpus non sine deorum invidia prostratum*; making *φάσμα* mean *the body presented to view*.

1470. *βάσταζε*, *lift*, sc. the veil.

1477. *πέπτωχ'*, i. e. *πέπτωκα*, as the context, and the rareness of the elision of *ε* in the third persons singular of verbs (Alcest. 901, note), show. Gruppe, a German critic of the Greek drama, has carelessly supposed the third person to be here used. (Ariadne, p. 22.) For *πέπτωκα ἐν*, see v. 747, note.

1478. The sense is, *Dost thou not perceive then all this while that thou art holding discourse with the living as with the dead?* i. e. with him alive whom thou supposedst dead. The words are purposely dark and enigmatical.

1481. I have followed Hermann in making this line interrogative. The sense is, *And were you, good guesser that you are (now), so long in an error?*

1483. *καν σμικρόν*, sc. *παρῆσ*, or *ἡ*. The sense is, *Though it be but little, let me say something*, i. e. I wish to say something, though it be little that you will allow me to say.

1485. The thought is, *For what gain can that one of mortals, involved in crimes, who must at all events die, derive from delay?*

1488. *ταφεῖσιν*, sc. birds and dogs. Brunck aptly cites Odys. iii. 259, where this is threatened as the punishment of *Ægisthus*, if Menelaus should return and find him alive.

1491. *χωροῖς ἀν* = *χώρει*. Comp. Antig. 1339. — *λόγων . . . ἀγών*, i. e. *δ ἀγών οὐ νῦ ἐστιν (ἀγών) λόγων*.

1495. A striking thought, which both prevents a stage death, and exhibits divine justice in a clear light.

1496. Hermann denies that *ἀν* can be properly used here. The MSS. omit *ἀν* or *εν*, leaving the verse imperfect.

1500. The sense is, *This art you boast of was not your father's.* If Agamemnon had been a good diviner, he would have avoided the snare laid for him on his return home.

1503. *ἢ μὴ φύω σε;* The preceding words are to be supplied rather than *δέδοικας*, which Brunck expresses in his translation. *What! must I go before, lest I should escape thee?* Hermann and others read *ἢ* for *ἢ*. Orestes, in his reply, scornfully imitates his language, *Lest, as for that matter (οὖν), you should die to your mind.*

1505, 1506. *τίρδε δίκην*, i. e. *κτείνειν*. —— For *τοῖς πᾶσιν . . . δοτίς*, see K. § 332; R. 1; Cr. § 497.

1509, 1510. *δι' ἀλευθερίας ἐξῆλθες*, *camest out free.* For the phrase, see Mt. § 580. —— *τελεωθέν*, *brought to a close*, i. e. of troubles.

## M E T R E S.

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FOR δ' at the end of v. 1017, comp. Antig. 1031. For the first syllable of *ἴθλαστε*, used short, v. 440, comp. v. 1081, a lyric place, and Emsley on Medea 288.

77. Parcemiāc. See v. 88. *ἰω* is a spondee, as in v. 150.

86 – 102 = 103 – 120. Anapæsts. V. 1, a monometer; vv. 3, 4, parcemiacs of the spondaic sort; the rest, dimeters. In v. 87 all the MSS. have *ἰσόμοιρος ἀηρ*; although the *α* of *ἀηρ* is properly long. Porson proposed to read *ἰσόμοιρ' ἀηρ*, which Dindorf follows. In two examples cited from poets posterior to Sophocles, *ἀηρ* has a short penultimate syllable.

121 – 136 = 137 – 152.

Verse 1. Glyconean.  $\underline{\text{I}} \text{ - } \underline{\text{I}} \text{ - } | \text{ } \underline{\text{I}} \text{ - } \text{ - } \text{ - }$  (Polyschematist. See Munk, Amer. transl., p. 136.)

2. = 1.

3. Glyconean with a trochaic close, or ecbasis, = Antig. 833.  $\underline{\text{I}} \text{ - } | \text{ } \underline{\text{I}} \text{ - } \text{ - } \text{ - } \text{ - } \text{ - }$

4, 5. Dactylic tetrameters.

6. Iamb. trimeter.

7. Antispast. and iamb. penthemim.

 $\text{ - } \underline{\text{I}} \text{ - } | \text{ } \text{ - } \text{ ! } \text{ - } \text{ - }$

Herm. Epitome, § 220, or ithyphallicus with  
a trisyllabic basis.    ~ ˘ ~ | ˘ ~ ~ ~ ~  
(Munk, p. 70.)

- 8. Dactyl. trimeter. (?)
- 9 – 12. Dactyl. tetrameters.
- 13. Dactyl. tetrameter, with double basis.
- 14. Iamb. dimeter catalect.
- 15. do. penthemim.

In v. 3, “Monckius recte monuit, *ξυνίημι* secundâ cor-  
reptâ deberi metro dactylico, heroici versus leges sequen-  
ti, pariterque “*Ιτυ* in ictu ultimam productam habere.”  
Herm. —— Wunder in his Conspectus calls v. 13 a dactyl.  
tetram. preceded by two *trochaei sementi*, i. e. trochees of  
double time (see Herm. Elem. iii. § 13), but in his Electra  
he calls it a dactyl. tetram. preceded by an anapæst. monom.

153 – 172. = 173 — 192.

Verse 1. Paræmiac (spondaic, as v. 88).

- 2. Iamb. tripody.
- 3. Two iamb. penthemim.

~ ˘ ~ ~ ~ | ~ ˘ ~ ~ ~

4. = 3.

5. Dactyl. hexameter.

6. Iamb. dimeter catalect. (*ἀχέων, θεός*, dissyllabic  
by synizesis).

7. Two iambi with ecbasis, — ˘ ~ ˘, ˘ ~ .. (Ac-  
cording to Wunder, iambus and antispast,  
— ˘ ~, ~ ˘ ˘ ~ ..)

8. = 7.

9. Dactyl. tetram.

10. Iamb. trim. catalect.

11. = 10. — ˘ ~ ~, ~ ˘ ~ ~, ~ ˘ ~

12. = 3.

13 – 16. Dactyl. tetrameters.

17. = 7. Two iambi with basis; but according to Wunder, antispast. and iambus.

— ˘ ˘ —, — ˘

18. Antispast. and iamb. penthemim. or ithyphall. with basis. See verse 7 of the preceding strophe.

193 – 212 = 213 – 232.

Verses 1 – 7. Anapæstic. Vv. 1 and 3 parœmiacs; the rest dimeters. They belong to the spondaic or free sort. See Herm. Elem. ii. § 32. 13.

8. Ithyphallicus.

9 – 12, 14. Anapæstic, and like the foregoing. V. 9 of the strophe closes with a hiatus, which is a license; and the final vowel of *ἀμέρα* is shortened. V. 10 is a parœmiac; v. 12, a monometer.

13. Dochmios. — ˘ ˘ ˘ — ˘

15. Iamb. dipody and creticus.

— ˘ ˘ — | ˘ — —

16. Troch. dimeter catalect.

17. Iamb. dimeter. — ˘ ˘ — ˘ — —

18. = 17.

19. Dactyl. tetrameter.

20. Iamb. dimeter catalect. — ˘ ˘ — —, — ˘ —

233 – 250. Epode of the foregoing.

Verses 1 – 3. Parœmiacs (spondaic).

4, 5. Dactyl. tetrameters.

6 – 10. Anapæstic dimeters (spondaic).

11 – 12. Three dochmii. — ˘ ˘ — —

Or three logaced. dactyl. rows of the form,

— — — — —

13 – 14. Two troch. penthemim. Comp. Alcest

217.

15. Glyconeán.     $\underline{\underline{\text{L}}}\text{--} \mid \underline{\text{L}}\text{--}\text{U}\text{--}\text{U}\text{--}\text{U}$

16. Iamb. penthemim.

17. = v. 7 of strophe 1.

472 - 487. = 488 - 503.

Verse 1. Choriamb. dimeter with a basis, = Antig. 945.

1.     $\underline{\text{L}}\text{--} \mid \underline{\text{L}}\text{--}\text{U}\text{--}\text{U}\text{--}\text{U}$

2. Glyconic.     $\text{--}\underline{\text{L}}\text{--} \mid \underline{\text{L}}\text{--}\text{U}\text{--}\text{U}$

(See Munk, p. 93. One syllable longer than Antig. 336.)

3. Ithyphallicus.

4. Iamb. trimeter.

5. Iamb. penthemim., and iamb. tripody.

6. Iamb. tripody.     $\text{--}\underline{\text{L}}\text{--}\text{U}\text{--}\text{U}$

7. Logædic dactylic (one dact., two troch.).

8. Troch. dimeter catalect.

9. Iamb. dimeter hypercatalect.

10. Dochmius.     $\text{--}\underline{\text{L}}\text{--}\underline{\text{L}}\text{--}\underline{\text{L}}$

11, 12. = 9, 10.

13. Logædic. dactyl. with anacrusis (one dactyl, two trochees) followed by a creticus and a trochee. So Wunder.

Such a close as  $\text{--}\underline{\text{L}}\text{--}\text{U}\text{--}\text{U}\text{--}\text{U} = \mid \underline{\text{L}}\text{--}\text{U}\text{--}\underline{\text{L}}$

where one syllable is dropped off in each following trochaic clause, has great strength in it. (For the Glyconic part, comp. Munk, p. 91.)

504 - 515. Epode of the foregoing. Vv. 4 and 10, cretici. All the rest iambi ischiorrhogici, according to Herm. =  $\text{--}\overset{\wedge}{\text{L}}\text{--}\text{U}\text{--}\underline{\text{L}}$ ; but verses composed of an iambus and an antispast, according to Wunder.     $\text{--}\overset{\wedge}{\text{L}}\text{--} \mid \text{--}\underline{\text{L}}\text{--}\text{U}$

V. 515, with the new reading of this edition, has the form,     $\text{--}\text{U}\text{--}\underline{\text{L}}\text{--}\text{U}\text{--}\text{U}\text{--}\underline{\text{L}}$ .

824 - 836 = 837 - 848.

Verse 1. Iamb. dipody and choriam. dimeter.

- ⌂ - - | ˘ - - - ˘ - - -

2. Choriamb. dimeter hypercatalect., or with a logaced. ending. And so of the next line. Comp. Munk, p. 132.

3. Choriamb. monometer hypercatalect. with anacrusis. - | ˘ - - - -

4. Ionicus a minore. - - - ˘ - -

5, 6. = 3, with a long syllable, pronounced apart, between them.

7. = 4.

8. Choriamb. dimeter with anacrusis.

- | ˘ - - - ˘ - - -

9, 10. = 8, without anacrusis.

11. Choriamb. with a closing trochee.

˘ - - - - ˘ - -

According to Wunder and Schneidewin, vv. 1, 2 make one verse, and so vv. 8 - 11.

849 - 859 = 860 - 870.

Verse 1. Cretic and troch. penthemim. (the middle syllable of δειλαία δειλαίων being shortened). (?)

˘ - - , ˘ - - - -

So Herm. Wunder.

2 - 4. (Spondaic) anapaestic: two dimeters and a parçemiac.

5. Dochmius. - ⌂ ˘ = ˘

6. Cretic dimeter. - - - ˘ - -  
(The last syllable is anceps.)

7. Dochmius.

8. Iambus. (?)

9. Iambelegus, = Alcest. 876, 893 (iambic and dactylic penthemim).

10. Logaced. dactyl. (one dact., two troch.).

1058 – 1069 = 1070 – 1081.

Verse 1. Iamb. penthemim. and Anacreontic verse, =

Antig. 838, Prometh. 397.

— ⊕ — — | — — ⊕ — — — —

2, 3. Anacreontic (two in each line). In v. 3 an anapæst for the second iambus of the closing anacreontic.

4, 5. Glyconeane.

6. Pherecratean.

7, 8. Anacreontic, as vv. 2, 3, but with an anacrusis, commencing v. 7.

Vv. 1 – 3, 7, 8 are perhaps more satisfactorily reduced into choriambic rows, in which iambic dipodies and choriambuses alternate, closed by a logædic dactylic clause of two dactyls, two trochees. Comp. the metres, Prometh. 397 – 424, my ed. Munk, again, p. 320, reduces the lines to a logæd. dactyl. form.

1082 – 1089 = 1090 – 1097.

Verse 1. Pherecratean.

2. Troch. trimeter catalect.

3. Choriamb. and trochaic ecbasis, = v. 836.

4. Iamb. dipody, creticus, ithyphallicus, = Alcest. 112, 113 (or cretic dimeter with anacrusis and ithyphal. So Wunder.)

5. Iamb. tetrameter.

6. Two iamb. penthemim. (or iamb. dipody and ithyphallicus).

1160 – 1162. Herm. says, that *δέμας οἰκτρόν*. *δέμωνάρας* is an anapæstic dimeter, interrupted by the interjections. He gives *οἴ μοι* for *οἴ μοι μοι*.

1232 – 1252 = 1253 – 1272.

Verse 1. Iamb. dipody.

2, 3. Three dochmii.

4, 5. Iamb. trimeters.

6.  $\sim \frac{1}{2} \sim$ .

7. = 4.

8, 9. Two iambi ischiorrhogici. (?)

 $= \frac{1}{2} = \frac{1}{2} \sim \frac{1}{2} | = \frac{1}{2} \sim \frac{1}{2} = \frac{1}{2}$ 

10. Dochmiac dimeter.

11. Iamb. dimeter catalectic. and dochm. hypercatalectic.

12, 13. Iamb. trimeters.

14. Iamb. tripody.  $\sim \frac{1}{2} \sim \sim \sim$ 

15. Dochm. dimeter.

 $= \frac{1}{2} \frac{1}{2} \sim \frac{1}{2}, - \frac{1}{2} \frac{1}{2} \sim \frac{1}{2}$ 16. Cretic trimeter.  $\frac{1}{2} \sim \infty, \frac{1}{2} \sim \infty, \frac{1}{2} \sim \infty$   
(Or three pæones primi, according to Herm.) $\frac{1}{2} \sim \sim \sim \frac{1}{2} \sim \sim \sim \frac{1}{2} \sim \sim \sim$ 17. Dochm.  $\frac{1}{2} \frac{1}{2} \frac{1}{2} \sim \frac{1}{2}$ .

18, 19. Two iamb. trimeters.

Verse 11 can also be divided into an iamb. tripody, creticus, and two trochees.

1273 – 1287. Epode of the foregoing.

Verse 1. Iamb. dipody and dochmius.

2. Dochm. and iamb. dimeter catalectic.

3. Iamb. dimeter.  $\sim \frac{1}{2} \sim \infty \sim \frac{1}{2} \sim \sim$ 

4, 5. Iamb. trimeters catalectic.

6. do. trimeter.

7, 8. Two bacchii.

9 – 14. As these lines are found in the text they are,

9. Troch. pentapody, preceded by a creticus.

10. do. dipody.

11, 12. Iamb. trimeters catalectic.

13. Troch. dimeter.

14. do. pentapody.

But as they are corrupt, it is hardly worth while to attempt to reduce them to measure. See a different division of them in Hermann's ed.

ἐγώ οὐδ' form a crasis.

1384 – 1390 = 1391 – 1397.

Verse 1. Cretic dimeter.      ⌍ - - ⌍ - -

2. Dochm. dimeter.
3. Iamb. trimeter.
4. = 2.
5. Dochmius.
6. Iamb. dimeter.
7. do. trimeter.

1398 – 1421 = 1422 – 1441.

Verses 1 – 6. Iamb. trimeters.

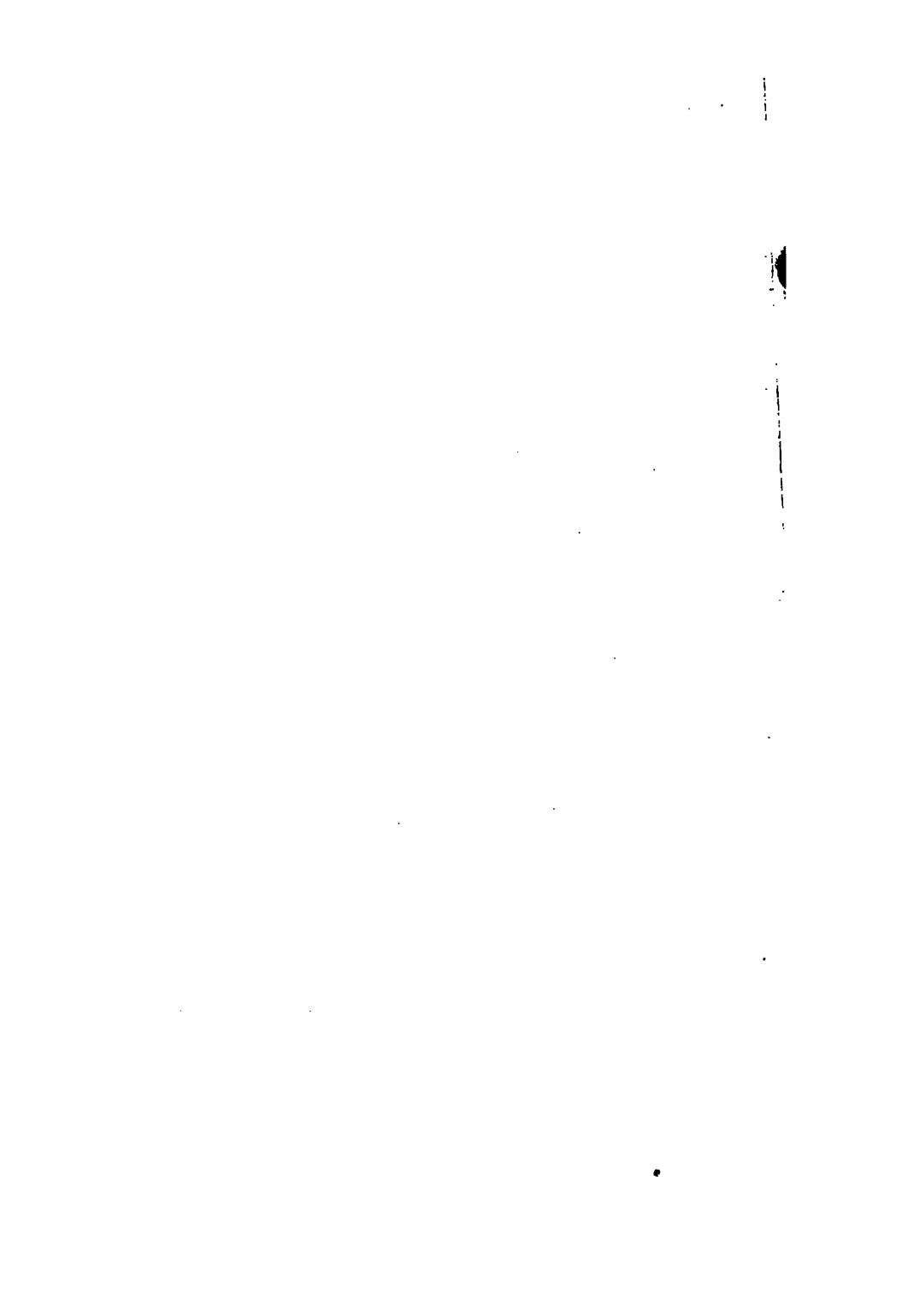
7. Perhaps Iambic tripody (wanting in the anti-strophe); or it may be a dochmius, for which Herm takes it.
- 8, 9. Iamb. trimeters.
10. = v. 1085; Alcest. 112, 113. Cretic dimeter with anacrusis and ithyphallicus.
- 11 – 14. Iamb. trimeters.
15. Logacēd. dactyl. (two dact., three troch.)
16. do. do. (two dact. troch. penthem.).
- 17, 18. Iamb. trimeters.
19. Cretic tetrameter with anacrusis.
20. Iamb. trimeter.
21. Antispast. and iamb. penthem. or ithyphal. with basis, = v. 7 of the first strophe in the drama, or, ending v. 20 at *κτωσύτων*, and *δρούση*, we have iamb. tetrameter catalectic. and ithyphallicus.

1508 – 1510. Anapæst. dimeters.













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